



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

### Usage guidelines

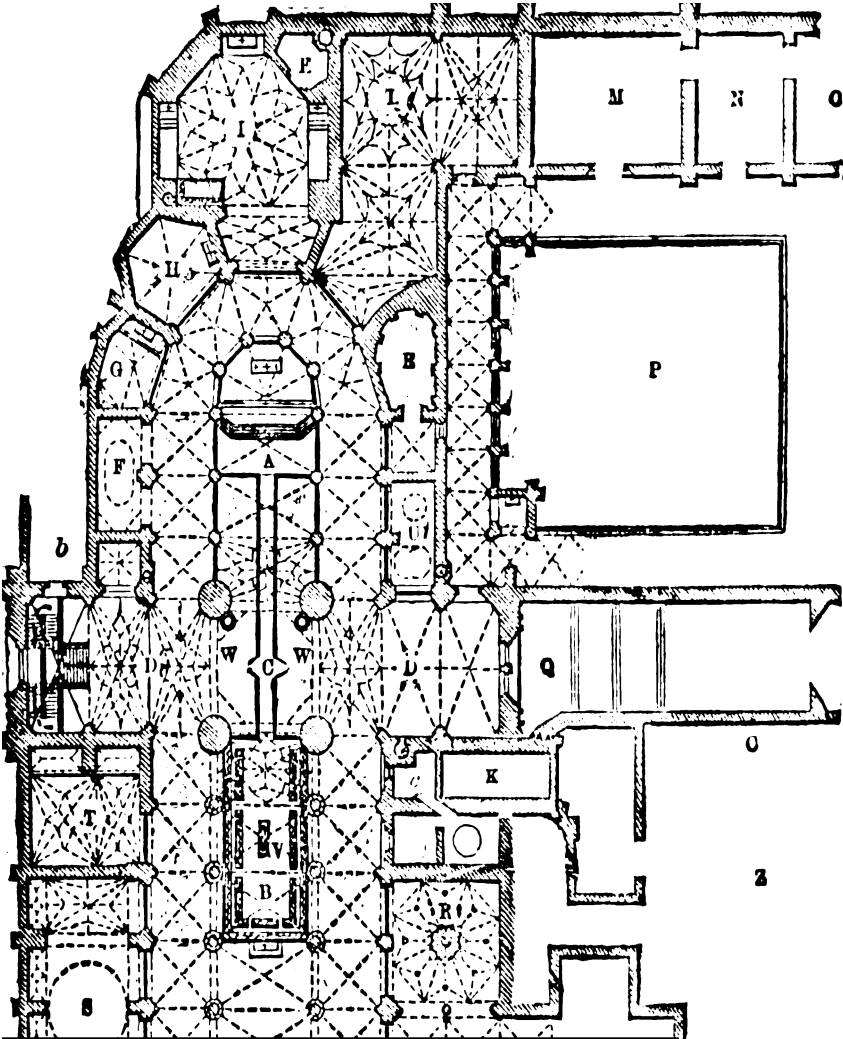
Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

### About Google Book Search

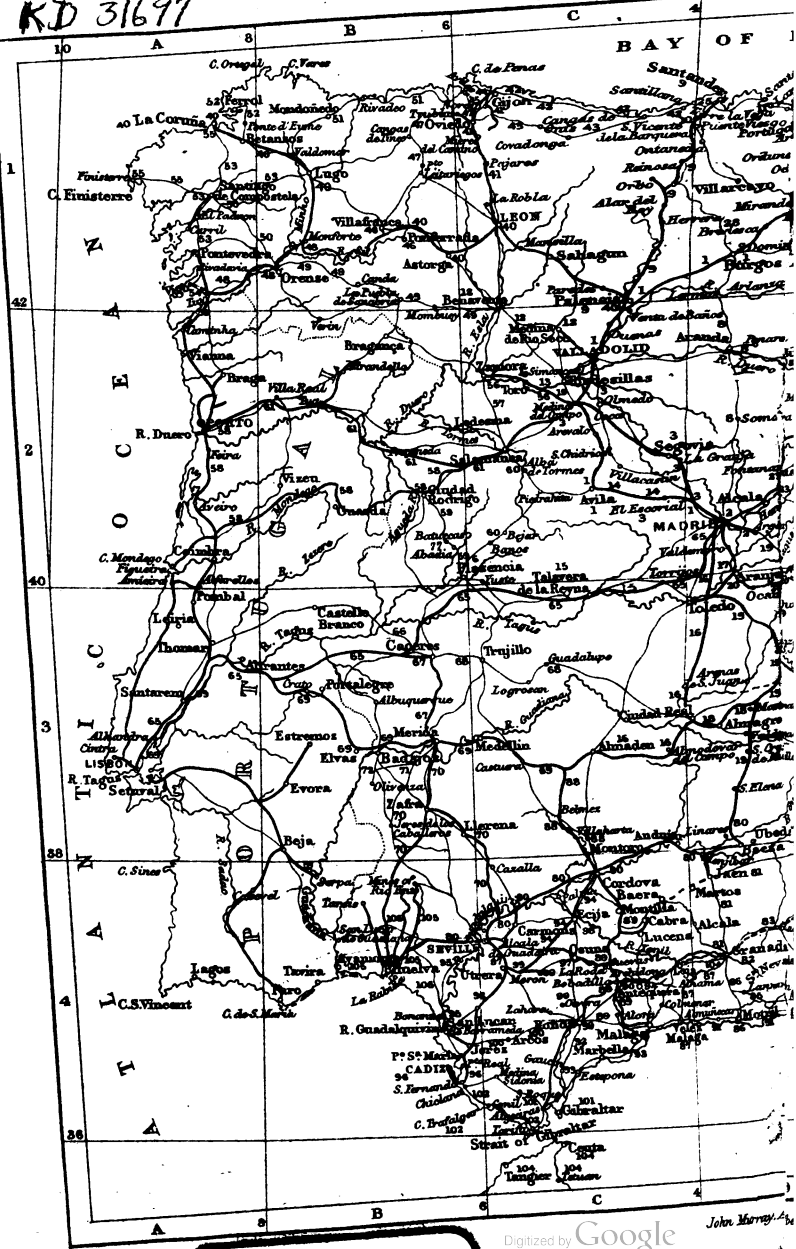
Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>

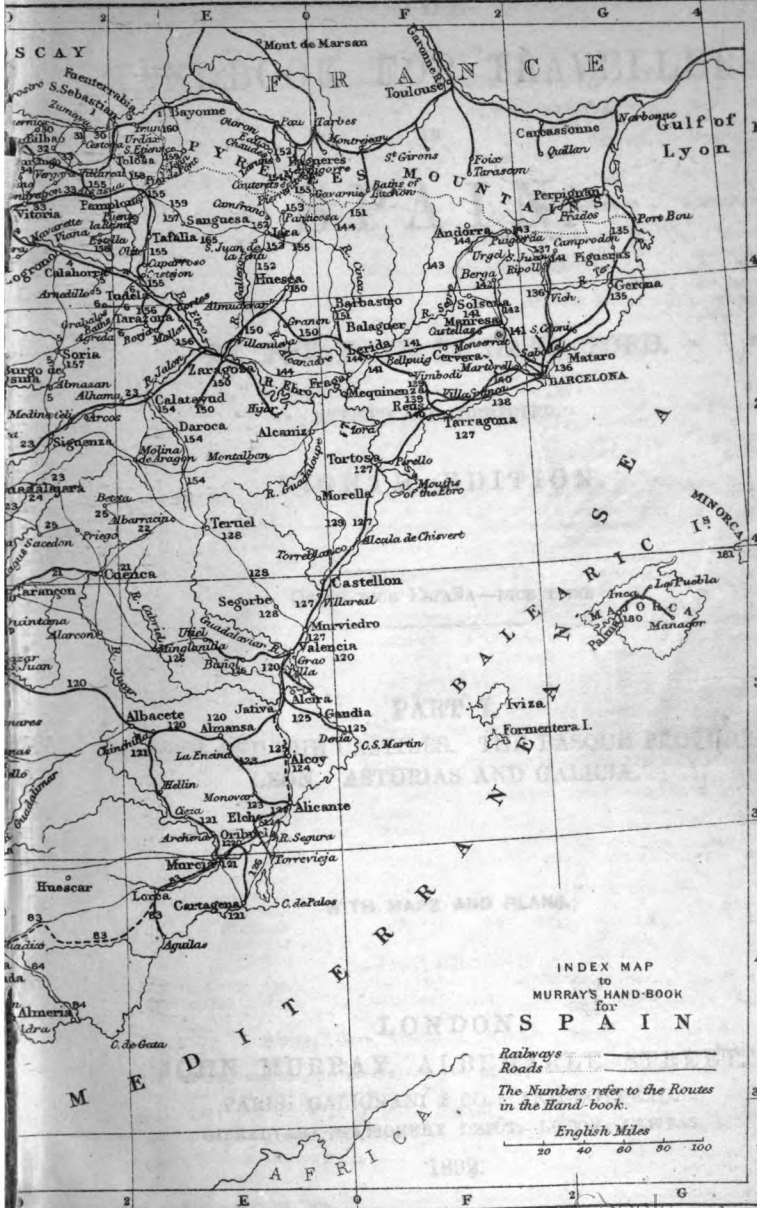


*The handbook  
for travellers in Spain*

Richard Ford, John Murray (Firm)

KD 31697









**THE  
HANDBOOK FOR TRAVELLERS  
IN  
SPAIN.**

**BY THE LATE RICHARD FORD.**

**REVISED AND CORRECTED.**

**EIGHTH EDITION.**

~~~~~  
**QUIEN DICE ESPAÑA—DICE TODO.**  
~~~~~

**PART I.**  
**MADRID AND THE CASTILES. THE BASQUE PROVINCES.**  
**LEON. ASTURIAS AND GALICIA.**

**WITH MAPS AND PLANS.**

**LONDON:**  
**JOHN MURRAY, ALBEMARLE STREET.**

**PARIS: GALIGNANI & CO.; AND BOYVEAU.**  
**GIBRALTAR: STATIONERY DEPÔT.—LISBON: LEWIS.**

**1892.**

THE ENGLISH EDITIONS OF MURRAY'S HANDBOOKS MAY BE OBTAINED  
OF THE FOLLOWING AGENTS.

KD 31697

*Belgium, Holland, and Germany.*

AIX- <sup>LA-</sup>	} MATHER.	HEIDELBERG	MOHR.
CHAPELLE		LEIPZIG	BROCKHAUS.—TWIETMEYER.
AMSTERDAM	MULLER.—BOBBERS.	MANHHEIM	BENDER.—LOFFLER.
ANTWERP	MEERTENS.	METZ	ALCAN.
BADEN-BADEN	MARK.	MUNICH	ACKERMANN.—KAISER.
BERLIN	ASHER.—MITSCHER AND KOS- TELL.	NÜRNBERG	SCHRAAG.—ZEISER.
BRUSSELS	KIESLING.	PESTH	HARTLESEN.—RATH.
CARLSRUHE	A. BIELEFELD.	PRAGUE	CALVE.
COLOGNE	DUMONT-SCHAUENBURG.	ROTTERDAM	KRAMERS.
DRESDEN	BURDACH.—PIERSON.	STRASSBURG	TRÜBNER.
FRANKFURT	JÜGEL.	STUTTGART	TRÜBNER.
GRATZ	LEUSCHNER AND LUBENSKY.	TRIESTE	SCHIMPF.
THE HAGUE	NIJHOFF.	VIENNA	GEROLD.—BRAUNMÜLLER.
HAMBURG	MAUKE SÖHNE.	WIESBADEN	KREIDEL.

*Switzerland.*

BASEL	GEORG.—AMBERGER.	NEUCHÂTEL	GERSTER.
BERNE	SCHMIDT, FRANCKE AND CO.— JENT AND REINWERT.	SCHAFFHAUSEN	HURTER.
COIRE	GRUBENMANN.	SOLMURE	JENT.
CONSTANCE	MECK.	ST. GALLEN	HUBER.
GENEVA	SANDOL.—H. GEORG.	ZÜRICH	ALBERT MÜLLER. — OÄSER SCHMIDT.—MEYER AND ZELLER.
LAUSANNE	BOUSSY.		
LUCERNE	GERHARDT.		

*Italy.*

BOLOGNA	SANICHELLI.	PARMA	FERRARI AND PELLEGRINI.
FIORINCE	LOESCHER AND SEEBER. — FLOR AND FINDER.	PISA	HOEPLI.]
GENOA	A. DONATH.—REUF.	PERUGIA	LUNI.—RAPETTI.
LEGHORN	MAZZAJOLI.	ROME	SPITHÖVER.—FIALA. — MO- WALDINI.—LOESCHER.
LUCCA	RABON.	SIENA	ONORATO PORRI.
MANTUA	MONDOVI.	TURIN	CASANOVA. — CARLO CLAU- SEN.
MILAN	SACCHI.—HOEPLI.	VENICE	ONGANIA.
MODENA	SARASINO.	VERONA	TEDESCHI AND DRUCKER.
NAPLES	FURCHHEIM.—DETEN.		
PALERMO	FEDONE.		

*France.*

AMIENS	CARON.	LYONS	AYNÉ.—SCHEURING.—MÉRA.
ANGERS	GERMAIN AND GRASSIN.	MARSEILLES	CAMON FRÈRES.—MEUNIER.
AVIGNON	AUBANEL.	NANTES	YIER.—VELOPPÉ.
AVRANCHES	LEBEL.	NICE	GALIGNANI.
BORDEAUX	MÜLLER.—FERET.—ROBIN.	ORLÉANS	PELLEGRIN.
BOULOGNE	MERRIDW.	PARIS	GALIGNANI.—BOYVRAU.
CAEN	MASSIF.—BRULFÈRE.	PAU	LAFON.
CALAIS	AUSTIN.	REIMS	MICHAUD.—GEOFFROY.
CANNES	ROBAUDY.	ROUEN	LESTRINGANT.
CHERBOURG	HENRY.—MARGUERIE.	ST. ÉTIENNE	CHEVALIER.
DIEPPE	LE BLANC.—RENAUX.	ST. MALO	COMI.
DINAN	DUVAL.	ST. QUENTIN	MEURISSE-HOURDEQUIN.
DOUAI	DUTILLIEUX.	TOULON	MONGE.
GRENOBLE	DREVET.—GRATIER.	TOULOUSE	GIBET.
HAVRE	BOURDIGNON.	TOURS	GEORGET.
LILLE	QUARRÉ.	TROYES	LACROIX.

*Spain and Portugal.*

GIBRALTAR	STATIONERY DEPOT.	MALAGA	GARCIA TABOADELA.
LISBON	LEWIS.	SEVILLE	SAM. B. CALDWELL.
MADRID	DURAN.—FUENTES Y GAYDE- VILLE.		

*Russia, Sweden, Denmark, and Norway.*

ST. PETERSBURG	WATKINS.—WOLFF.	ODessa	CAMON.
MOSCOW	GAUTIER. — DEUBNER. — LANG.	CHRISTIANIA	CAMMERMEYER.—BENNETT.
		STOCKHOLM	SAMSON & WALLIN.—FRITZ.

*Malta.*

CRITCHEN.—WATSON.—GALLEJA.

*Ionian Islands.*

CORFU . J. W. TAYLOR.

*Constantinople.*

WICK AND WEISS.

*Greece.*

ATHENS.—KARL WILDBERG.

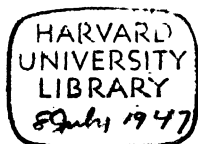
*Alexandria and Cairo.*

CH. LIVADAS.

*India.*

CALCUTTA—THACKER, SPINK, AND CO.

BOMBAY—THACKER AND CO., LIMITED.



George Sarton  
PREFACE



SINCE the publication of the first Edition of this Handbook, time and events have effected changes little anticipated by its author. The general introduction of Railways throughout Spain, the improvement of roads and circulation of steamers along the coasts, and the establishment, in all frequented districts, of sufficiently comfortable hotels, have revolutionized the mode of travelling. In consequence of this, the whole arrangement of the Routes of the Handbook required to be altered. Above all, security in travelling has been ensured by the establishment all over Spain of a police force based on the model of our own and that of the Irish constabulary, and thoroughly efficient in the performance of its duties.

Under such circumstances, a satisfactory revision of the Handbook could be effected only on the spot. This has been the course pursued in the present and preceding Editions, and the results will be apparent in every page.

In this volume have been included some of the most interesting passages from Ford's 'Gatherings in Spain,' one of the happiest productions of their lamented author, as well as many extracts from the Second Part of the Handbook, now out of print. Several of the descriptions of British Battles in the Peninsula were written on the spot by a military officer.

To those of our countrymen who have exhausted the cities, plains, and mountains, most usually visited in Switzerland, Italy, and on the Rhine, we would remark that Spain in 1888 is as easy of access, as free from

*personal dangers*, and in most respects as well supplied with the indispensable conveniences of civilized life as any tract of country in Europe. In historical and artistic interest Spain is second only to Italy; many of its cathedrals are worthy to be compared with the finest Gothic buildings of France or Germany; its Moorish remains are unrivalled; and it possesses a character and originality of its own, scarcely to be found elsewhere, by which all intelligent travellers have been irresistibly fascinated.

We would especially refer English travellers in Spain to § 17 of our Preliminary Remarks: a due attention to the hints as to conduct, &c., therein contained will ensure deference, attention, and kindly assistance to both lady and gentleman tourist throughout the length and breadth of the Peninsula.

In the present Edition all practical information regarding hotels, official residents, tradespeople, details of locomotion, and other matters liable to constant change, has been transferred from the descriptive Routes and incorporated with the Index at the end of the volume. This portion of the work will be corrected from time to time, and the latest and most accurate Directory of each particular town will thus be placed at the traveller's disposal.

Populations have been given wherever they could be satisfactorily ascertained, and in all important cases will be found substantially correct. Those of the smaller provincial towns must be regarded as approximate only, and villages containing less than a thousand inhabitants have not been indicated at all. The superstition and prejudice of the people, who think that they are numbered for the sake of being additionally taxed, render the returns of the census at all times somewhat untrustworthy, both in Spain and Portugal.

In country towns lying to some extent off the beaten track, there is seldom more than one Inn—usually the stopping-place of the coach or omnibus, and known by the Christian name of its landlord. This name has been indicated wherever possible; but the tourist who ventures into such unfrequented districts will probably have sufficient command of the

language to enable him to find out whether there have been any recent changes. The Editor urgently requests that travellers will kindly send him a correction of such errors or omissions as may fall within their notice, under care to Mr. Murray.

Numerals enclosed in parentheses indicate population, and (B.) stands for *Buffet* at the Rly. Stat. Hotels, &c., of special excellence, and objects most worthy of remark, are distinguished by an asterisk\*.

*April*, 1892.



# HANDBOOK OF SPAIN.

ADDENDUM, 1893.

## THE NEW RAILWAY ROUTE TO GIBRALTAR.

This new line which opens up through communication between Gibraltar and Madrid is 110 m. in length from Algeciras to the Bobadilla junct., where it unites with the Andalucia line for the continental system. The journey between England and Gibraltar by this route occupies about 60 hrs. (about 24 hrs. from Gibraltar to Madrid). A service of the Company's steamboats runs from Gibraltar across the bay to

abounds. Out of the twenty-one stations, *Jimena*, *Cartellar*, *Gouciro*, *Cortes*, *Jimera*, *Cañete*, and *Campillos* are the best points for sportsmen. The line between *Jimena* and *Ronda* (45 m.) was constructed by English engineers; it rises to an altitude of 2500 ft. above sea-level, following the course of the river *Guadairo* and passing through rocky glens, and by olive and vine-clad slopes, dotted with semi-Moorish villages.

5½ m. **Algeciras**,† where is the Terminus station of the line. Trains are not allowed to enter Gibraltar, owing to the objections of military authorities. Gibraltar is now the best starting-point for tourists, coming by sea, to visit the south-west of Spain. This line affords to residents at Gibraltar an outlet whereby they can enjoy within a few hours the remarkably beautiful scenery of the cork woods and of the grand mountains of the Ronda Range. In winter the weather is like spring in England. Sport

Light refreshments can be obtained on board the Company's steamer between Gibraltar and Algeciras.

There is a restaurant at Algeciras Stat., and a restaurant, with bedrooms adjoining, at Ronda Stat.† These restaurants are always prepared to provide pic-nic and other parties with luncheons at any point of the line, notice being given to the manager the previous day.

For *Gibraltar*, see p. 417; for *Ronda*, see p. 392.

† One and two-horse carriages wait the arrival of all trains at Ronda and Algeciras Stations.





# CONTENTS.

PRELIMINARY INFORMATION .. .. .	Pages [1] to [80]
---------------------------------	-------------------

## ROUTES.

[The names of places are printed in **black** only in those Routes where the *places* themselves are described.]

### SECTION I.—MADRID AND THE CASTILES (OLD AND NEW). Page 1.

ROUTE	PAGE	ROUTE	PAGE
1 Paris to Madrid, by San Sebastian, Vitoria, Burgos, Valladolid, Avila and the Escorial. Rail .. .. .	4	13 Valladolid to Toro, by Simancas and Tordesillas. Carriage-road .. .. .	120
2 Madrid and its Environs .. .. .	39	14 Avila to the Escorial, by Espinar and Guadarrama. Carriage-road .. .. .	122
3 Madrid to Medina del Campo, by La Granja and Segovia. Rail and Coach .. .. .	85	15 Madrid to Oropesa, by Talavera la Reina. Rail .. .. .	123
4 Miranda de Ebro to Castejon Junction by Logroño and Calahorra. Rail .. .. .	96	16 Madrid to Almaden, by Ciudad Real. Rail .. .. .	125
5 Calahorra to Sigüenza, by the Baths of Arnedillo and Soria. Coach .. .. .	98	17 Madrid to Toledo, by Algodor. Rail .. .. .	127
6 Castejon to Agreda, by the Baths of Fitero. Coach .. .. .	100	18 Ciudad Real to Manzanares, by Daimiel. Rail .. .. .	146
7 Burgos to Logroño, by Belorado and Najera. Horseback .. .. .	101	19 Madrid to Sta. Cruz de Mudela, by Aranjuez and Valdepeñas. Rail .. .. .	147
8 Burgos to Madrid, by Aranda de Duero and the Somosierra. Coach .. .. .	103	20 Aranjuez to Cuenca, by Ocaña and Tarazona. Rail .. .. .	150
9 Venta de Baños to Santander, by Palencia and Torrelavega. Rail .. .. .	106	21 Cuenca to Minglanilla, by Alarcón. Horseback .. .. .	158
10 Torrelavega to Aguilar de Campos, by Potes (ascent of Picos de Europa) and Cervera. Coach .. .. .	112	22 Cuenca to Teruel, by Albaracin. Horseback .. .. .	159
11 Santander to Bilbao, by Laredo and Somorrostro. Coach .. .. .	118	23 Madrid to Zaragoza, by Guadalajara and Sigüenza. Rail .. .. .	160
12 Valladolid to Benavente, by Medina de Rioseco. Steam tramway and Coach .. .. .	119	24 Guadalajara to the Baths of Trillo, by Brihuega and Cifuentes. Coach .. .. .	169
		25 Guadalajara to Cuenca, by the Baths of Sacedon. Coach and Horseback .. .. .	170

## SECTION II.—THE BASQUE PROVINCES. Page 172.

ROUTE	PAGE	ROUTE	PAGE
30 San Sebastian to Bilbao, by Zarauz and Guernica (the coast road). Coach .. ..	176	33 Zumárraga to Vitoria, by Vergara and the Baths of the Valley of the Deva. Coach .. ..	180
31 Zumárraga to Zarauz, by the Convent of Loyola and Baths of Cestona. Coach .. ..	178	34 Vitoria to Bilbao, by Oñandiano and Durango. Coach and Rail .. ..	181
32 Zumárraga to Bilbao, by Eibar and Durango. Coach and Rail .. ..	179	35 Miranda de Ebro to Bilbao, by Orduño. Rail .. ..	182
		36 Tolosa to Azpeitia, by Vidania. Carriage-road .. ..	186

## SECTION III.—LEON. THE ASTURIAS. GALICIA. Page 187.

40 Palencia to La Coruña, by Leon and Lugo. Rail .. ..	193	52 La Coruña to El Ferrol. Coach or Steamer .. ..	236
41 Leon to Gijón, by Oviedo. Rail .. ..	211	53 La Coruña to Tuy, by Santiago and Pontevedra. Coach and Rail .. ..	239
42 Oviedo to Santander, by Infesto and Llanes (the coast road). Coach .. ..	218	54 Redondela to La Guardia, by Vigo and Bayona. Rail and Coach .. ..	248
43 Oviedo to Santander, by Cangas de Onís and Covadonga (the inland road). Carriage .. ..	219	55 La Coruña to Santiago, by the Baths of Carballo and Corubion. Excursion to Finisterre. Coach and horseback .. ..	250
44 Gijón to Rivadesella, by Villaviciosa. Coach .. ..	222	56 Medina del Campo to Zamora, by Toro. Rail .. ..	251
45 Gijón to Pola de Laviana, by Noreña. Rail .. ..	223	57 Salamanca to Zamora, by Corrales. Coach .. ..	256
46 Ponferrada to Villafranca. Excursions in the Bierzo .. ..	223	58 Medina del Campo to Oporto, by Salamanca and Ciudad Rodrigo. Rail .. ..	258
47 Ponferrada to Oviedo, by Cangas de Tineo and Trubia. Bridle-road and Coach .. ..	226	59 Plasencia to Ciudad Rodrigo, by Las Batuecas. Bridle-road .. ..	272
48 Monforte to Tuy, by Orense and Rivadavia. Rail .. ..	228	60 Salamanca to Plasencia, by Bejar. Coach .. ..	273
49 Orense to Benavente, by Ginzo de Limia and Puebla de Sanabria. Coach .. ..	232	61 Salamanca to Oporto, by Fuente San Esteban. Rail .. ..	274
50 Orense to Santiago. Coach .. ..	234		
51 Lugo to Oviedo, by Rivadeo and Avelles (the coast road) .. ..	234		

## SECTION IV.—ESTREMADURA. Page 275.

65 Madrid to Lisbon, by Plasencia and Valencia de Alcantara. Rail. Excursion to the Convent of Yuste .. ..	279	jillo and the Convent of Guadalupe. Coach and Horseback .. ..	285
66 Arroyo de Malpartida to Alcantara, by Arroyo del Puerco. Coach .. ..	283	69 Madrid to Lisbon, by Merida and Badajoz. Rail .. ..	288
67 Arroyo de Malpartida to Merida, by Cáceres. Rail .. ..	284	70 Merida to Seville, by Zafra and Llerena. Rail .. ..	295
68 Cáceres to Oropesa, by Trujillo .. ..		71 Badajoz to Los Santos, by Albuera. Coach .. ..	296
		72 Badajoz to Olivenza. Coach .. ..	298

## SECTION V.—ANDALUCIA. Page 299.

ROUTE	PAGE	ROUTE	PAGE
80 Madrid to Seville, by Linares and Cordova. Rail .. ..	304	and Alcalá de Guadaira. Rail .. ..	397
81 Madrid to Granada, by Jaen. Rail and Coach .. ..	345	95 Seville to Cadiz, by Utrera and Jerez de la Frontera. Rail ..	399
82 Ascent of the Sierra Nevada. Horse .. ..	365	96 Seville to Cadiz, by the Guadalquivir. Steamer .. ..	400
83 Granada to Murcia, by Guadix and Lorca. Coach and Rail ..	371	97 Utrera to La Roda Junct., by Marchena and Osuna. Rail ..	408
84 Granada to Almeria, by Guadix. Coach .. ..	374	98 Marchena to Cordova, by Ecija. Rail .. ..	409
85 Granada to Adra, by Lanjaron and Berja. Coach and Horse ..	375	99 Utrera to Ronda, by Moron and Olvera. Rail and Horse ..	409
86 Granada to Motril, by Padul and Velez Benaudalla. Coach ..	377	100 Jerez de la Frontera to Bornos, by Arcos de la Frontera. Coach .. ..	410
87 Granada to Malaga, by Alhama de Granada and Colmenar. Horse .. ..	378	101 San Fernando to Gibraltar, by Medina Sidonia and Los Barrios. Coach and Horse ..	411
88 Cordova to Almorchon, by Belmez. Rail .. ..	379	102 San Fernando to Algeciras, by Chiclana and Tarifa. Coach .. ..	412
89 Cordova to Malaga, by Montilla and Alora. Rail .. ..	380	103 Cadiz to Gibraltar. Steamer ..	416
90 Cordova to Granada, by Antequera and Loja. Rail .. ..	387	104 Gibraltar to Tangier, Tetuan, and Ceuta. Steamer and Horse .. ..	423
91 Malaga to Almeria, by Velez Malaga and Adra, the Coast Route. Horse .. ..	390	105 Seville to Lisbon, by San Lucar la Mayor and Huelva. Rail and Coach. Excursion to Rio Tinto .. ..	428
92 Cordova to Gibraltar, by Ronda and Gaucin. Rail, Horse, and Steamer .. ..	392	106 La Palma to Jerez de la Frontera, by Almonte and San Lucar de Barrameda. Horse and Rail .. ..	433
93 Malaga to Gibraltar, by Marbella and Estepona, the Coast Route. Coach and Horse ..	395		
94 Cordova to Seville, by Carmona			

## SECTION VI.—MURCIA AND VALENCIA. Page 435.

120 Madrid to Valencia, by Albacete and Jativa. Rail .. ..	441	Gandia and Denia. Rail, Coach .. ..	460
121 Madrid to Cartagena, by Archena and Murcia. Rail ..	454	126 Valencia to Minglanilla, by Buñol and Requena. Rail, Carriage-road .. ..	461
122 Murcia to Alicante, by Orihuela and Elche. Rail ..	457	127 Valencia to Tarragona, by Sagunto and Tortosa. Rail ..	462
123 Madrid to Alicante, by Villena. Rail .. ..	459	128 Sagunto to Teruel, by Segorbe. Coach .. ..	467
124 Villena to Alcoy. Rail, Coach .. ..	460	129 Castellon de la Plana to Morella, by San Mateo. Carriage-road .. ..	467
125 Carcagente to Javea, by			

## SECTION VII.—CATALONIA. Page 469.

ROUTE	PAGE	ROUTE	PAGE
135 Perpignan to Barcelona, by Figueras and Gerona. (A.) by Mataró and the Coast Line. (B.) by Granollers and the Inland Line. Rail .. ..	473	and the Monastery of Poblet. Rail .. ..	496
136 Granollers to Prats de Mollo, by Vich and Camprodon. Rail, Coach, Horse .. ..	487	140 Barcelona to Reus, by Villanueva y Geltru. Rail .. ..	498
137 Ripoll to Bourg Madame, by Ribas and Puigcerda. Coach .. ..	489	141 Barcelona to Lérida, by Monistrol and Manresa. Rail. Excursion to Monserrat ..	499
138 Barcelona to Tarragona, by Martorell. Rail .. ..	489	142 Manresa to Berga, by Sallent. Rail and Coach .. ..	508
139 Tarragona to Lérida, by Reus		143 Manresa to Puigcerda, by Cardona and Seo de Urgel. Coach, Horse .. ..	509
		144 Seo de Urgel to L'Hospitalet, by Andorra. Horse .. ..	510

## SECTION VIII.—ARAGON: NAVAERE. Page 513.

150 Lerida to Zaragoza. Rail..	518	156 Gallur to Tudela by Borja and Tarazona; Ascent of Moncayo. Coach.. ..	539
151 Zaragoza to Bagnères de Luchon, by Barbastro and Venasque. Rail, Horse ..	526	157 Gallur to Pamplona, by Egea de los Caballeros and Sangüesa. Horse, Coach .. ..	542
152 Tardienta to Pau, by Huesca and Jaca. Rail, Coach, Horse	528	158 Pamplona to Logroño, by Estella. Coach .. ..	543
153 Huesca to the Baths of Panticosa. Coach .. ..	532	159 Pamplona to St. Jean Pied de Port, by Huarte and Roncesvalles. Coach .. ..	545
154 Calatayud to Teruel by Daroca and Monreal del Campo. Coach .. ..	533	160 Pamplona to Bayonne, by Elizondo and Urdax. Carriage, Road .. ..	546
155 Zaragoza to Alsasua Junction, by Tudela and Pamplona. Rail .. ..	536		

## SECTION IX.—THE BALEARIC ISLANDS. Page 548.

a. Majorca .. ..	550	e. Cabrera .. ..	569
b. Menorca .. ..	559	f. Dragonera.. ..	569
c. Iviza .. ..	569	g. Conejera .. ..	569
d. Formentera .. ..	569		

## INDEX and DIRECTORY.

## LIST OF MAPS AND PLANS.

Clue Map .. .. .	inside the Cover.	
Plan of San Sebastian .. .. .	to face	PAGE 6
" Burgos .. .. .	"	12
" Cathedral .. .. .	"	13
" Valladolid .. .. .	to face	22
" Avila .. .. .	"	26
" Escorial .. .. .	"	32
" Madrid .. .. .	"	39
" Picture Gallery .. .. .	"	55
" Segovia Cathedral .. .. .	"	91
" Toledo, City of .. .. .	to face	128
" Cathedral .. .. .	"	136
" Cuenca .. .. .	"	151
" Cathedral .. .. .	"	155
" Guadalajara .. .. .	to face	163
" Leon Cathedral .. .. .	"	196
" Oviedo .. .. .	to face	212
" Santiago .. .. .	"	239
" Cathedral .. .. .	"	242
" Zamora .. .. .	to face	253
" Salamanca .. .. .	"	257
" Mérida .. .. .	"	289
" Badajoz .. .. .	"	291
" Cordova .. .. .	"	307
" Mosque (now Cathedral) .. .. .	"	308
" Seville .. .. .	to face	316
" Cathedral .. .. .	"	318
" Granada .. .. .	to face	346
" The Alhambra in detail .. .. .	"	348
" General Plan and Generalife .. .. .	"	350
Map of Chain of the Sierra Nevada .. .. .	"	366
Plan of Malaga .. .. .	"	382
" Cadiz .. .. .	"	404
" Gibraltar .. .. .	"	417
" Valencia .. .. .	"	444
" Gerona Cathedral .. .. .	"	475
" Barcelona .. .. .	to face	478
" Cathedral .. .. .	"	481
" Zaragoza .. .. .	to face	519
THE BALEARIC ISLANDS— .. .. .	"	548
Plan of Port Mahon .. .. .	"	560
Travelling Map of Spain .. .. .	in Pocket at the end.	

1000

999

998

997

996

995

994

993

992

991

990

989

988

987

986

985

984

983

982

981

980

979

978

977

976

975

974

973

972

971

970

969

968

967

966

965

964

963

962

961

960

959

958

957

956

955

954

953

952

951

950

## HANDBOOK FOR TRAVELLERS IN SPAIN.

## PRELIMINARY INFORMATION.

## CONTENTS.

	PAGE
§ 1. SPAIN AND SPANIARDS .. .. .	[ 2 ]
§ 2. PASSPORTS .. .. .	[ 4 ]
§ 3. CUSTOM-HOUSES .. .. .	[ 4 ]
§ 4. SPANISH MONEY AND MEASURES .. .. .	[ 5 ]
§ 5. STEAM COMMUNICATIONS .. .. .	[ 7 ]
§ 6. RAILWAYS AND CIRCULAR TICKETS—DILIGENCES—BAG- GAGE—HORSES AND MULES .. .. .	[ 9 ]
§ 7. POST-OFFICE AND LETTERS .. .. .	[12]
§ 8. TELEGRAPH OFFICE AND TELEGRAMS .. .. .	[13]
§ 9. SPANISH INNS: FONDA, POSADA, VENTA—BOATS AND PUBLIC CARRIAGES .. .. .	[18]
§ 10. SPANISH ROBBERS—POLICE—CIVIL GUARDS .. .. .	[15]
§ 11. POPULATION AND REVENUE—EDUCATIONAL STATISTICS, &c. .. .. .	[16]
§ 12. HINTS TO INVALIDS—CLIMATE .. .. .	[17]
§ 13. MINERAL SPRINGS AND SEA-BATHING .. .. .	[18]
§ 14. TOURS IN SPAIN .. .. .	[19]
a. Grand Tour, p. [20].—b. A Two-Months' Tour through Spain, p. [20]. —c. Riding Tour in Spain, p. [21].—d. A Summer's Tour in North Spain, p. [23].—e. Shooting and Fishing, p. [23].—f. A Religious- Festival Tour, p. [24].—g. An Artistic Tour, p. [24].—h. Botany, p. [25].—i. Antiquarian, p. [25].—k. Ecclesiastical: parts of a Spanish church, p. [26].—l. Dilettante, Sculpture, p. [28].	
§ 15. CHRONOLOGICAL TABLES .. .. .	[32]
§ 16. SPANISH LANGUAGE. Practical Sentences and Phrases ..	[35]
§ 17. HINTS ON CONDUCT—TRAVELLING COMPANIONS .. ..	[39]
§ 18. THE SPANISH SCHOOL OF PAINTING .. .. .	[45]
§ 19. SPANISH ARCHITECTURE .. .. .	[55]
§ 20. SPANISH LITERATURE .. .. .	[60]
§ 21. GEOLOGY AND MINERALS .. .. .	[65]
§ 22. BULL-FIGHTS .. .. .	[67]
§ 23. PHYSICAL AND MILITARY GEOGRAPHY OF THE PEN- INSULA .. .. .	[76]
§ 24. MAPS .. .. .	[78]
§ 25. EVANGELICAL WORK IN SPAIN .. .. .	[78]

[Spain, 92.]

b



## § 1.—SPAIN AND SPANIARDS.

SINCE Spain appears, on the map, to be a square and most compact kingdom, politicians and geographers have treated it and its inhabitants as one and the same; practically, however, this treatment of the Peninsula is impossible, since both the political and social instincts of each once independent province vary the one from the other, no less than do the climate and productions themselves. No spick and span constitution, be it printed on parchment or calico, can at once efface traditions and antipathies of a thousand years; the accidents of localities and provincial nationalities out of which they have sprung, remain too deeply dyed to be forthwith discharged by theorists. Spaniards may talk and boast of their country, of their *Patria*: every single individual in his heart really only loves his native province, and only considers as his fellow-countryman, *su paisano*—a most binding and endearing word—one born in the same *locality* as himself: hence it is not easy to predicate much in regard to “the Spains” and Spaniards in general, which will hold quite good as to each particular portion ruled by the sovereign of *Las Españas*, the *plural* title given to the chief of the federal union of this kingdom. *Españolismo* may be said to consist in a love for a common faith and king, and in a coincidence of resistance to all foreign dictation. The deep sentiments of religion, loyalty, and independence, noble characteristics indeed, have been sapped in our times by the influence of transpyrenean revolutions, and by Bourbon misgovernment.

In order to assist strangers in understanding the Peninsula and its people, some preliminary remarks are prefixed to each section or province, in which the leading characteristics of nature and man are pointed out. Two general observations may be premised. *First*. The People of Spain, the so-called Lower Orders, are in some respects superior to those who arrogate to themselves the title of being their Betters, and in most respects are more interesting. The masses, the least spoilt and the most national, stand like pillars amid ruins, and on them the edifice of Spain's greatness must be reconstructed. This may have arisen, in this land of anomalies, from the peculiar policy of government in Church and State, where the possessors of religious and civil monopolies, who dreaded knowledge as power, pressed heavily on the noble and rich, dwarfing down their bodies by intermarriages, and all but extinguishing their minds by Inquisitions; while the People, overlooked in the obscurity of poverty, were allowed to grow out to their full growth like wild weeds of a rich soil. They, in fact, have long enjoyed, under despotisms of Church and State, a practical and personal independence, the good results of which are evident in their stalwart frames and manly bearing.

*Secondly*. A distinction must ever be made between the Spaniard in his *individual* and in his *collective* capacity, and still more in an *official* one: taken by himself, he is true and valiant: the nicety of his *Pundonor*, or point of personal honour, is proverbial; to him, as an individual, you may safely trust your life, fair fame, and purse.

Yet history, treating of these individuals in the collective *juntados*, presents the foulest examples of misbehaviour in the field, of Punic bad faith in the cabinet, of bankruptcy and repudiation on the exchange. This may be, however, entirely owing to the deteriorating influence of bad government, by which the individual Spaniard, like the monk in a convent, has been hitherto fused into the corporate. The political atmosphere has been too infectious to avoid some corruption, and while the Spaniard individually felt that his character was only in safe keeping when in his own hands (and no man of any nation knows better *then* how to uphold it), yet when linked with others, his self-pride has lent itself readily to feelings of mistrust, until self-interest has been too often uppermost. From suspecting that he would be sold and sacrificed by others, he has usually been willing to float down the turbid stream like the rest: yet *official* employment has never entirely destroyed the private good qualities of the *empleado*, and he has ever been ready to do justice when appealed to as an *individual*.

This apparent defect in the Spanish political character has been doubtless owing to the total absence of any well-organized system of constitutional government; there have been no parliamentary parties, no regular "her Majesty's Opposition," for everything is different in Spain from what it is with us. In England the leader of the Opposition benches is a minister "in posse;" but here, as in the East, the premier power and authority has been a thing of the *present*, ready to collapse as soon as the leader of some rival *cabal* had sufficient power to enable him to oust his opponent. The noble PEOPLE of Spain have, indeed, had legs, arms, and hearts, but a head has hitherto been wanting. The only abstract Spanish idea of government or sovereignty, either in Church or State, from the reign of Philip II. to that of Isabel II., which terminated in the autumn of 1868, has been *despotic*. Nor can a despotic rule be said to have been really unpopular; even the Inquisition had its supporters among the *people*: and whenever Ferdinand VII. committed any extra atrocious act, his subjects exclaimed with rapture, "*Es mucho Rey!*" (he is every inch a king!) There spoke the whole nation, for all Spaniards felt that, in his place, they would have done exactly the same, and therefore sympathisingly admired. *Power* expressed by violence flattered their pride, as each atom beheld his own personal greatness represented and reflected in that of his monarch. A *strong* government is absolutely necessary for Spain, and if it can only be rendered *enlightened*, or *illustrado*, it will prove a blessing to Spaniards. The Cortes and constitution have long been mere words, and the elections a mockery; the *Gobernadores* and the *alcades* have invariably tampered with the registries, and intimidated the voters; while opposition candidates, if elected, have been terrorised by the sword.

What is now wanting for the whole peninsula, is *PEACE*, an educated wealthy *middle class*, and a *STRONG FIXED GOVERNMENT*. It is to this necessity of repose that must be attributed the apathy of the shrewd nation during the latter years of Bourbon mismanagement, and the *well-advised* indifference with which it has invariably allowed its charters to be rent.

## § 2.—PASSPORTS.

Notwithstanding a Royal Decree of Dec. 17, 1862, releasing foreigners entering Spain from showing a passport, a stranger is generally expected to have one, and in remote parts of Spain is extremely likely to be locked up for an hour or two if he cannot produce one. The passport, in point of fact, takes the place, for the foreigner, of the native *cedula*, or authoritative paper of identification. *Quâ* "passport," it is no longer required. But without it, you are a "vagabond"; just as a native would be a vagabond without his *cedula*.

A Foreign-office passport (cost, 2s.) should therefore be obtained *without fail* by every one about to enter the Peninsula. It ought to be *visé* by the Spanish Consul in London or elsewhere (fee, 1 dollar). It will be useful as a proof of identity, whilst its production may be required in order to obtain letters at the post-office.

Travellers who propose taking Portugal on their way to or from Spain must obtain the Portuguese *visé* either in London or Paris. Messrs. Lee & Carter, 440, West Strand; Ed. Stanford, Charing Cross; Adams, 59, Fleet Street, and other agents, will furnish the document, duly arranged and mounted for the pocket, on application.

When a riding or walking tour is contemplated in unfrequented districts, it is highly advisable to be provided with a *Certificado* (written in Spanish), which will ensure respect and assistance from all officials. It may be obtained at the Consulate for a trifling fee.

## § 3.—CUSTOM-HOUSES.

Custom-house officers in Spain give very little trouble, and the receivers of the *derechos de puertas*, or dues levied at city-gates on *comestibles de boca*—articles of eating and drinking—give none at all to ordinary travellers; but no prudent traveller should ever risk his ease and security by carrying any prohibited goods with him. The objects most searched for are sealed letters and tobacco: if the lover of cigars has a considerable stock with him (a pound or so may pass), he is advised to declare it at once, pay the duty, and obtain a *guia*, or permit, which exempts him from further molestation. English fire-arms and gunpowder are prohibited except by special licence from the Captain-General of the district (see p. [23]). Sportsmen, however, who enter Spain from Gibraltar may manage to introduce their own guns and ammunition.

As the *Resguardos*—the custom-house officers and preventive service—have a right to examine baggage, it is of no use to resist or lose time and temper; much more may be done by good-humour, patience, civility, and a cigar: raise, therefore, no difficulties, but offer your keys, and profess the greatest readiness to have everything examined.

*Duties.*—As the tariff continually changes, travellers who wish to know the charges for foreign goods imported into Spain must consult the *last edition* of the *Arancel de Aduanas*, published at Madrid, and find out if any order has been issued which modifies the duties.

§ 4.—SPANISH MONEY AND MEASURES.

The money of Spain was assimilated to that of France, Italy, Belgium, and Switzerland, in 1868, when the *Peseta* of 4 *Reals* = 1 franc, was made the monetary unit.

(100 centimos = 4 reals = 1 peseta.)

*The New Gold Coins are :—*

							£	s.	d.	
25	Pesetas	..	..	..	..	..	=	1	0	0
10	"	..	..	..	..	..	=	0	8	0
5	"	..	..	..	..	..	=	0	4	0

*New Silver Coins.*

<i>New Silver Coins.</i>							£	s.	d.
5	Pesetas (one dollar)	..	..	..	..	=	0	4	0
2½	" (½ dollar) †	..	..	..	..	=	0	2	0
1	"	..	..	..	..	=	0	0	9½
50	Centimos	..	..	..	..	=	0	0	5
25	" †	..	..	..	..	=	0	0	2½

† Current, but no longer coined.

*Bronze Coins.*

1, 2, 5, and 10 Centimos.

*The Old Gold Coins were :—*

<i>The Old Gold Coins were:—</i>							£	s.	d.
Onza	..	..	..	..	..	= 320 reals	..	=	3 6 8
Media Onza	..	..	..	..	..	= 160 „	..	=	1 13 4
Centen	..	..	..	..	..	= 100 „	..	=	1 0 10
Quarter Onza (4 Duros piece)						= 80 „	..	=	0 16 8
One-eight Onza (Dos duros piece)						= 40 „	..	=	0 8 4
21½ Real Piece	..	..	..	..	..	..	..	=	0 4 5
Dollar or Duro of 20 Reals	..	..	..	..	..	..	..	=	0 4 2

The value of the old Ducat of Exchange, or *Ducado de Plata*, was 4s. 6½d.

The bank-notes in circulation vary in amount from 25 pesetas, or 100 reals, to 1000 pesetas.

Notes of the *Banco de España* should alone be accepted, as local notes are only negotiable in their own town. Gold, whether of the old or new coinage, is now so extremely scarce that it may almost be considered as withdrawn from circulation. The older pieces are very handsome, but are often of short weight, and the traveller should be cautious about receiving them, unless he is collecting coins. Some care is necessary also when taking change in silver, as pieces of a certain date, especially dollars, are sometimes arbitrarily recalled, with only a few months' notice.

Accounts are now officially kept in pesetas and centimos; but in country towns, at coach-offices, and almost everywhere in reckoning small amounts, the real is still the unit of calculation.

The dollar of Spain, so well known all over the world, is the Italian "colonnato," so called because the arms of Spain are supported between the two pillars of Hercules. The ordinary Spanish name is *duro*. They are often, however, termed in banking and mercantile transactions *peso fuerte*, to distinguish them from the imaginary *peso*, or smaller dollar of 15 reals only, of which the *peseta* is the diminutive.

The rate of exchange on London varies of course from day to day, and is quoted in the newspaper at so many pence to the dollar. 47 is a very general average, at ordinary times, and the business-like traveller will glance at the Money-market column before going to the bank. At the above exchange, he should receive 25·50 pes. for every pound, or 255 pes. for a £10 circular note. Occasionally, however, the value of the dollar becomes much depreciated, and in 1891, partly in consequence of the entire withdrawal of gold, as much as 270 or 275 pesetas in Spanish paper were given for £10 sterling. The exchange is always more favourable in Madrid, Seville, Barcelona, and other commercial centres, than in small ports like Alicante, or towns without commerce, such as Cordova.

Travellers hurrying through Spain on their way to Portugal or the south, and unprovided with foreign money, may be glad to know that English sovereigns and bank-notes, or French gold and paper, are taken at their full nominal value, as given in our table on p. [79], at the principal railway stations.

*Measures.*—The French metrical decimal system was introduced by royal decree (13 July, 1849), and the metro, kilometro, and litro, are now the *only official* measures employed in Spain, although the old Spanish vara (yard), legua (league), and cuartilla (quart), are still often used by the tradespeople and peasant classes.

A mètre equals 1 yard  $3\frac{1}{4}$  inches, or 1 vara 7 pulgadas. A kilometro = 1093 yards 2 inches, =  $\cdot 621$  of an English mile. A Spanish legua = 5·555 kilometres =  $3\frac{1}{2}$  English miles. A Spanish vara consists of 3 piés (feet), each of 12 pulgadas (inches), each of 12 lineas (lines), and equals 2·782 English feet. The English mile = 1925 $\frac{1}{2}$  Spanish yards. The English foot is 13 Spanish inches.

*Table of Kilometres and Miles.*

1 kilometre =	0·62 mile.	20 kilometres =	12·43 miles.
2 kilometres =	1·24 miles.	30       "       =	18·64       "
3       "       =	1·86       "	40       "       =	24·86       "
4       "       =	2·49       "	50       "       =	31·07       "
5       "       =	3·11       "	60       "       =	37·28       "
6       "       =	3·73       "	70       "       =	43·50       "
7       "       =	4·35       "	80       "       =	49·71       "
8       "       =	4·97       "	90       "       =	55·92       "
9       "       =	5·59       "	100       "       =	62·14       "
10       "       =	6·21       "		

For practical purposes, 8 kilometres = 5 Eng. miles. An old Spanish mile = 10 kil.

## SPANISH and ENGLISH WEIGHTS and MEASURES.

<i>Spanish.</i>		<i>Weights.</i>		<i>English equivalent.</i>
12 Granos	.. =	1 Tomin.		
3 Tomines	.. =	1 Adarme.		
2 Adarmes	.. =	1 Dracma	.. .. =	Drachm.
8 Dracmas	.. =	1 Onza	.. .. =	Ounce.
8 Onzas	.. =	1 Marco	.. .. =	Marc.
2 Marcos	.. =	1 Libra	.. .. =	Pound.
25 Libras	.. =	1 Arroba	.. .. =	Quarter of Cwt.
4 Arrobas	.. =	1 Quintal	.. .. =	Hundred Weight.
123 Sp. lbs.	.. .. =		.. .. =	125 lbs. avoird.

*Distances.*

12 Lineas	.. =	1 Pulgada	.. .. =	Inch.
12 Pulgadas	.. =	1 Pié	.. .. =	Foot.
1½ Pié	.. =	1 Codo	.. .. =	Cubit.
2 Codos	} .. =	1 Vara	.. .. =	Yard.
3 Piés				

*Corn and Dry Measures.*

4 Ocha. llos	.. =	1 Ochavo	.. ..	
4 Ochavos	.. =	1 Cuartillo	.. .. =	Pint.
4 Cuartillos	.. =	1 Celemin	.. .. =	Peck.
12 Celemines	.. =	1 Fanega	.. .. =	About one Cwt.
12 Fanegas	.. =	1 Caiz.		

Our quarter is about 5 Fanegas, 1½ Celemin. 1 bushel is about 7½ Celemines.

An *Aranzada*, or Spanish acre, is as much land as a pair of oxen can plough in a day; a *Fanega* is that quantity which requires a *Fanega* of grain to sow it.

*Liquid Measures, Wine, &c.*

4 Copas	.. =	1 Cuartillo	.. .. =	Pint.
4 Cuartillos	.. =	1 Azumbre	.. .. =	About ½ a gallon.
2 Azumbres	.. =	1 Cuartilla	.. .. =	About a gallon.
4 Cuartillas	.. =	1 Arroba	.. .. =	About 3½ gallons or 32 pints.
29 Arrobas	.. =	1 Bota o Pipa	.. .. =	About 110 to 115 gallons.

About 7 Cuartillos make our Gallon.

## § 5.—STEAM COMMUNICATIONS.

The Peninsular and Oriental Steam Navigation Company's steamers leave Gravesend every *Thursday* and call at Gibraltar; they make the passage in about five days. Fare £9. To secure passages and obtain information apply at the Company's offices, No. 122, Leadenhall Street, or 25, Cockspur Street, Charing Cross.

Messrs. John Hall, junr., and Co.'s steamers from London Dock

*weekly* for Lisbon, Gibraltar, Malaga, and Cadiz. Office, No. 1, New London Street, E.C. They are, however, pre-eminently cargo vessels, and not suited to travellers bent on pleasure.

The Royal Mail Steam Packet Company run a vessel once a month, which touches at Carril, Vigo, Lisbon, and Cadiz.

The Brazil and River Plate Mail steamers from Southampton call at Vigo and Lisbon. Apply to Royal Mail S. P. Co., 18, Moorgate Street, E.C.

The Pacific Steam Navigation Company's steamers from Liverpool and Plymouth take passengers for Bordeaux, Vigo, Corunna, and Lisbon. Offices, 31, James Street, Liverpool; and 5, Fenchurch Street, London. Fare to Vigo, £8.

The Moss Steamship Company, from Liverpool every week to Bordeaux and Gibraltar. Agents, Messrs. James Moss and Co., 31, James Street, Liverpool.

Some of Messrs. Burns and MacIver's Mediterranean steamers (Cunard line) call at Gibraltar. Office, 1, Rumford Street, Liverpool; or Messrs. W. and W. S. Cunard, 6, St. Helen's Place, London, and 28, Pall Mall.

The French Transatlantic Mail steamers leave Marseilles for Cartagena direct every other *Saturday* at 5 P.M., and (*viâ* Cette and Port Vendres) every other *Monday* at midnight. 1st Class to Cartagena, 79 fr. For the Spanish Compañía Transatlántica, *see* Index (*Cádiz*).

A. Lopez and Co.'s steamers run from Barcelona to Valencia, Alicante, and Cadiz, twice a month. Also along the north coast, touching at the principal ports. There is also frequent communication by means of the *Ibarrá Co.* steamers.

The Segovia Cuadra Company's steamers run to Barcelona and all the ports on the eastern coast as far as Seville; the passages are generally made during the nights, and the days are spent at the various ports.

The steamers on their arrival at Spanish ports are soon surrounded with boats to convey passengers on shore. The proper charges per tariff are a *peseta* for each person, and *two* reals for every article of luggage not carried in the hand; a passenger without luggage has to pay *two* reals for being landed, or put on board. The same charge for luggage is repeated for conveyance to the Custom-house (if not at the landing steps), and again for portage to the hotel. Firmness and perfect good-humour are the only possible means of resisting extortion.

If you wish to forward luggage or parcels by Spanish coasting steamers, have them carefully directed, and take a receipt for them and forward it per post to your correspondent, desiring him to send for the articles the moment the steamer arrives, otherwise they will be liable to be left on board or lost.

The quickest way to get anything sent from England to Madrid, or *vice versâ*, is by Messrs. John Hall's steamers from Lisbon. Agent, Mr. E. Pinto Basto, 64, Caes do Sodré, Lisbon.

Heavy luggage may be sent from Madrid to England, *viâ* Seville, care of Messrs. MacAndrews and Co. It must be registered at the Atocha Terminus.

Packages may be sent to France through MM. Garrouste, Atocha, or

Lespes and Esnaola, 14, Calle de Tetuan. London Agents, Messrs. Sutton and Co., Golden Lane, City.

§ 6.—RAILWAYS AND CIRCULAR TICKETS—DILIGENCES—BAGGAGE—HORSES AND MULES.

The Railroad (*Ferro Carril*) now connects most of the principal cities of Spain (see Map). Whilst in 1848 only 18 Eng. miles of rail were open it may now be estimated that 8500 kilometres are in activity, and 3500 in construction or under concession. The rlys. of Spain were constructed principally by means of French capital, and at an enormous cost. They are, perhaps, the worst constructed and the worst managed lines in the world, but they keep excellent time.

Although the pace is slow compared with other parts of Europe, yet the advantage afforded in a quick transit over such dreary regions as the plain of Castile and La Mancha is immense. On most lines only 2 trains run in the 24 hours, and the fine scenery is often passed in the dark. The stoppages are frequent and long, and the delays at junction stations often wearisome, and of many hours' duration. 16 to 20 m. an hour is the maximum speed, and the average only 10. The speed is restricted by law, on account of the danger incurred by the starting of rails, exposed to the full heat of the sun on sandy plains. Some of the best stations are very poor, and the secondary ones are often mere hovels. The extreme filthiness of every place to which railway servants and passengers of every class have access in common is much to be deplored. In all trains a first-class carriage is set apart for ladies only, marked *Reservado para Señoras*. A well-ordered closet carriage, one for men and one for women, is attached to most trains. Every train is also bound by the Company's by-laws to carry a first-class non-smoking compartment (*reservado para los no fumadores*); but the privilege is not commonly enjoyed without hard fighting, unless the non-smoker has already taken possession at the starting-point of the train. Railway guards, and indeed all officials except the very lowest, invariably travel first-class, and sometimes occupy nearly half the available seats in the carriages. Luggage robberies on railways are not uncommon; it is therefore better not to put valuables into the trunks which go in the van. Passengers are allowed to take a portmanteau or small amount of luggage in the carriage with them, which, if pressed for time, will be a great convenience, and enable them to avoid the long and weary delays at the station before the luggage is got ready. Travellers are advised to buy the official railway guide, published monthly, *Guia Oficial de los Ferro-Carriles*, price 2 reals. It may be had at the railway stations and libraries.

The principal stations are provided with Buffets; luncheon, 12 r.; dinner, 14 r.

A system of international circular railway tours has been established, comprising numerous itineraries, tickets for which can be obtained at Irun and Port Bou. Travellers are recommended to procure these tickets, before starting, either in London or Paris, from Messrs. T. Cook and Son;\* who also are always ready to impart varied information calculated to be

\* Addresses:—Ludgate Circus, E.C., 445, West Strand, etc.; and 1, Pl. de l'Opera (Grand Hotel), Paris.



of use to travellers. The economy in railway fares gained by the circular tickets is considerable; it saves much trouble in taking tickets on the road; it also enables travellers who have little luggage to stop, on the spur of the moment, wherever they like.

Holders of these tickets are specially cautioned to see that *the right coupon* is in each case withdrawn by the collector.

In Feb. 1885, France and Spain agreed to the construction of two Pyrenean railways by Canfranc in Aragon to Oloron, and by Lerida and Noguera in Catalonia to the French department of Ariège. On both lines the tunnels perforating the Pyrenees were to be made at the cost of both countries. It was expected that the Canfranc line would be open in six years, and the Catalan route in eight years.

### *Diligences.*

Since the introduction of the railway system into Spain, there has been a marked development in the construction of high-roads also; thus, whilst the total length of roads existing in Spain in 1855 was only 5920 Eng. m., it may be calculated that more than double that number are at the present time open. But even this amount is quite disproportionate to the wants of a country like Spain, which has an area of 126,759,000 statute acres.

The old *Caminos Reales* (royal roads)—*Carreteras Generales*—of Spain are also called *Arrecifes*, from the Arabic word for *chaussées*, causeways: they are made on the Macadam system, admirably engineered, and kept in good repair. Ordinary but carriageable roads are called *caminos carreteros*, and are just practicable: bridle-roads are *caminos de herradura*. By-ways and short cuts are termed *trochas*, *travesías* and *caminos de atajo*, and familiarly and justly called *caminos de perdices*, roads for partridges; nor should any man forget the proverb *no hay atajo sin trabajo*—there is no short cut without hard work. A *rambla*—Arabic *raml*, sand—serves the double purpose of a road in summer for men and beasts, and a river-bed in winter for fish and wild-fowl.

In travelling by *Diligence* (*Diligencia*), the distances are usually regulated and paid for—not by posts, but by leagues, *leguas*, of 20,000 feet, or 20 to a degree of the meridian, and somewhat less than three miles and a half English, being the nautical league of three geographical miles. The official measure of distance is now the French kilo. The country leagues, especially in the wilder and mountainous districts, are calculated more by guesswork than measurement. Generally you may reckon by *time* rather than distance, the sure test of slow coaching, and consider the *league* a sort of German *Stunde* 'an hour's work. The term *legua* is modified by an explanatory epithet. *Larga*, or long, varies from four to five miles. *Regular*, a very Spanish word, is used to express a league, or anything else that is neither one thing nor another, something about the *regular* post league. *Corta*, as it implies, is a *short* league, three miles.

Travelling in the *diligencia*, odious in itself, is subject to the usual continental drags, *billetes*, &c., previous to starting. The prices are moderate, and vary according to the places: the *Berlina* (called Coupé in France), is reckoned as 1st class, the *Interior* (omnibus-shaped)

as second, and the *Coupé* or Banquette as third ; but in fine weather the last-named is by far the best of the three. No English traveller should even dream of entering the Interior. Only half the quantity of luggage (15 kilos = 33 lbs.) is allowed by diligence that is allowed by railway, and a heavy charge made for all extra. Be careful as to directions on your luggage, and have it all registered ; and take your place in time too, as the *diligencias* are often crowded, especially during summer. The passengers are under the charge of a conductor, the *mayoral* ; meals are provided at the coaches' own baiting inns or *paradores* ; they are sufficient in quantity, endurable in cookery, and reasonable in charges.

As a pedestrian tour for pleasure is a thing utterly unknown in Spain, except in the northern provinces, *excursions on horseback* are truly national and preferable, and bring the stranger in close contact with Spanish man and nature. Horses or mules may be hired in most large cities, or the traveller to whom time is no object may join the caravans of the regular muleteers and carriers, who ply from fixed places to others. Those who can only ride on an English saddle should procure one before starting, and every man will do well to bring out a good pair of English spurs, with some spare sets of rowels, and attend to their efficient sharpness, for the hide of a Spanish beast is hard and unimpressionable.

Ladies must not expect to find English saddles in any but the large towns. The native saddles used by women, *hamugas*, are comfortable ; they consist of a sort of chair, with a footboard to rest the feet.

It cannot be said that the animals owned by Spanish muleteers are pleasant to ride, nor indeed are the hacks (*hacas*) and cattle usually let for hire much better ; to those, therefore, who propose making an extensive riding tour, especially in the provinces of Galicia, Estremadura, and Aragon, the better plan is to perform it on their own animals, the masters on horses, the attendants on mules. The chief points in such journeys are to take as few things as possible : trunks—the impedimenta of travellers—are thorns in their path, who pass more lightly and pleasantly by sending the heavier luggage on from town to town ; “attend also to the provend,” as the commissariat has ever been the difficulty in hungry and thirsty Spain. Each master should have his own *Alforjas* or saddle-bags, in which he will stow away whatever is absolutely necessary for his own immediate wants and comforts, strapping his cloak or *manta* over it. The servant should be mounted on a stout mule, and provided with strong and capacious *capachos de esparto*, or peculiar baskets made of this useful Spanish grass ; one side may be dedicated to the wardrobe, the other to the larder ; and let neither master nor man omit to take a *bota*, or leather wine-bottle, or forget to keep it full ; spare sets of shoes for horses and mules, with nails and hammer, are also essential. When once off the beaten tracks, those travellers who make up their minds to find *nothing* on the road but discomfort will be the least likely to be disappointed, while by being prepared and forearmed they will overcome every difficulty—*hombre prevenido, nunca fué vencido*, a little foresight and provision gives small trouble and ensures great comfort. The sooner all who start on riding tours can speak Spanish the better, as polyglot travel-

ling servants are apt to be rogues. In the absence of a trustworthy courier a retired cavalry soldier is a good man to take, as he understands horses, and knows how to forage in districts where rations are rare. Few soldiers are more sober, patient, and enduring of fatigue than the Spanish; eight reals a day, food, lodging, and some dress, with a tip at the end, will be ample pay. A Spanish servant (whether professional courier or soldier) must be treated with civility, and abusive speech avoided. Equestrians in the Pyrenees, who have hired horses in Spain, and cross the frontier, must pay duty on the animals when they return, unless they have previously applied to the Collector of Customs, who will have the horses examined, and grant a document for their identification. They may then remain out of the country for six months, but must return through the same custom-house which granted the pass. No guarantee need be given, and anybody may take back the horses if provided with the document.

It is desirable for the traveller to carry with him some simple medicines. English prescriptions are not readily made up in Spain. For dysentery the usual Spanish remedy is rice-water, which sometimes stops the diarrhœa. It is well also to have a supply of tea and French brandy, and small metal teapot, neither of these being procurable except in the larger towns. An india-rubber bath will be found a great comfort.

### § 7.—POST OFFICE AND LETTERS.

Post Offices and Letters, and the general correspondence of Spain, are tolerably well regulated. A single letter, *una carta sencilla*, must not exceed 15 gramos; the charge for postage increases with the weight. The English system has been introduced; a uniform charge—by weight—irrespective of distance, prevails over Spain. The stamps are called *sellos*. Letters to any part of Spain pay 15 cent.; to Portugal, by a strange anomaly, 10 cent. To France and England, 25 centimos for the same weight. *Postage stamps cannot be bought* at the post-office; they must be procured at the Government cigar and tobacco depôts (*Estancos*), which are distinguished by having the Government arms over the door. Pamphlets and papers fastened like ours, with an open band or *faja* for directing, are charged to any part of Spain or her colonies, 1 cent.; to England and France, 5 cent. for every 50 grammes. Post-cards for any part of Spain, 10 cent. Letters for inside a town, whatever their weight, 10 cent. Letters *from* or *to* England must be prepaid, or they will be charged double postage. A registered letter requires a stamp of 75 centimes.

Travellers may have their letters addressed to them at the post-office, to *Lista de Correos* (= Poste Restante), where the passport is usually asked for before the letter is delivered. Prudent tourists should urge home correspondents, especially their fair ones, to direct simply, avoiding the termination *Esq.*, and to write the surname in large and legible characters. The best mode, while travelling in Spain, is to beg them to adopt the Spanish form—"Señor Don Plantagenet Smytheville." The traveller should always put his own letters into the post-office,

and himself affix the stamps on them. When settled in a town he may, by paying a small fixed sum to the post-office clerks, have a separate division, *apartado*, and an earlier delivery of his letters. Letters from the Peninsula directed to a private address or to an hotel, are left by a postman, *cartero*, who is entitled to charge 5 cent. for each letter, on delivery. It may be useful to remember that the standard weight of a 5 cent. piece is 5 gramos.

### § 8.—TELEGRAPH OFFICE AND TELEGRAMS.

The telegraph-lines in Spain are all in the hands of the State. The offices are open day and night, and the staff of officials employed are usually intelligent and trustworthy. Parties must procure *telegraph stamps* from an *Estanco*, or at the telegraph-office in large towns, of the value of the message to be sent; these stamps must be handed to the clerk to be affixed by him to the despatch. The telegram may be written in French, English, German, Italian, and Portuguese; despatches from other countries to any town in Spain can be addressed *Poste restante*, in which case they must be called for at the Telegraph-office just as a letter would be called for at the Post-office.

A telegram to Great Britain costs for each word .. ..	45 cents.
If sent by the Marseilles cable .. .. .	69 "
Ditto to France (each word) .. .. .	20 "
By Marseilles cable .. .. .	35 "
Ditto to Spain, 1 to 15 words, 1 pes.; each additional word	10 "
To Gibraltar, 15 c. a word; to the U.S.A., 1·70 a word.	

### § 9.—SPANISH INNS: FONDA, POSADA, VENTA—BOATS AND PUBLIC CARRIAGES.

Inns in Spain are of various denominations; and as they are constantly changing, it is not easy to give their names in every small and out-of-the-way place. 1st. is the Hotel, or *Fonda* (the Oriental *Fundack*), which is the assumed equivalent to our hotel, as in it lodging and board are furnished. The name *Fonda* is, however, also employed to denote a refreshment-room at the rly. stat. The hotels in the chief towns imitate French cooking, and the food is almost invariably good. 2nd. is the *Posada*, in which, strictly speaking, only lodging is provided; 3rd. comes the *Venta*, which is a sort of inferior *posada* of the country, as distinguished from the town; at the *Venta* the traveller finds the means of cooking whatever provisions he has brought with him, or can forage on the spot. These *khans* are generally larderless, although the *Ventero*, as in Don Quijote's time, will answer, when asked what he has got, *Hay de todo*, there is everything; but *de lo que V. trae*, "of what you bring with you," must be understood.

The traveller, when he arrives at one of these *Posadas*, in rarely-visited places, should be courteous and liberal in using little conventional terms of civility, and not begin by ordering and hurrying people about; he will thus be met more than half-way, and obtain the best quarters and accommodation that are to be had. Spaniards, who are not to be driven by a rod of iron, may be tickled and led by a straw. Treat them as *caballeros*, and you put them on *their mettle* at once, when they generally behave themselves as such. No man who values a

night's rest will omit on arrival to look at once after his *bed*; a cigar for the *mozo*, a compliment to the *muchacha*, and a tip, *propina* or *gratificacioncita*, seldom fail to conciliate and secure comfort.

The *Cantina* is a minor class of *venta*, and often nothing more than a mere hut, run up with reeds or branches of trees by the roadside, at which water, wine, and bad *aguardiente* (aniseed, true *aqua ardens*) are to be sold. In out-of-the-way districts the traveller, in the matter of inns, will seldom be perplexed with any difficulty of selection: the golden rule will be to go to the one where the diligence puts up—*El Parador de las Diligencias*. The simple direction, "*vamos á la Posada*," let us go to THE inn, will be enough in those small towns where the name of an inn is not given in the Handbook, for the question in such out-of-the-way places is rather, *Hay posada y donde está?* (*Is there an inn, and where is it?*) than Which is the best inn?

Spanish inns are generally clean; the best are kept by Italians or Swiss. Water is generally abundant, and Spaniards drink very freely of it, but it is apt to disagree with foreigners, until acclimatized. The common table-wine is naturally very alcoholic, and is often strongly fortified with spirit, to preserve it during the hot days of summer. In the north, where it is kept in pig-skins, it tastes so abominably of the pitch used to stop up cracks in the leather, as to be utterly undrinkable. Some of the finest natural wines of Spain, such as those of Navarre and Toro, are thus absurdly poisoned. A better wine is the Valdepeñas, which can be had for an extra charge of 4 reals per bottle. It is very strong, and much adulterated. On the whole, the best wines to order are the imitation clarets, now largely bottled in the neighbourhood of Bilbao, and sent thence all over Spain. Good specimens are the *Rioja Clarete*, *Marqués de Riscal*, and *Marqués de Lecanda*. The latter comes from Valladolid. These cost from 1½ pes. to 3 pes., according to distance and octroi duties, &c., and are obtainable as far south as Tangier. Similar light and palatable wines are bottled at Valencia.

In country towns, especially in the north, the inn is often called *Hospedaje*, or *Casa de Huespedes*, simply in order to evade the higher tax paid by the *Fonda*.

The charges at native inns are very reasonable, and have the great advantage of being fixed at so much a day, without any irritating extras. A Spanish landlord would scorn to demand payment of his guest for a bed-room candle. 30 reals (7½ pes.) is a fair price in the southern or central provinces; in the north it is often as low as 24 reals. Early breakfast is sometimes charged separately. The Spaniards take nothing in the morning except a tiny cup of chocolate, as thick as syrup, and eaten, not drunk, by means of a piece of bread. A glass of water is invariably brought with it, sometimes accompanied by a light frothy preparation of sugar (*azucarillo*). At 10 or 11 there is a substantial luncheon (the French *déjeuner*), which invariably begins with eggs, poached, boiled, or in the form of an omelette (*tortilla*); the traveller is often asked which of these he prefers. 5 or 6 is the usual hour for dinner, but in summer-time these meals are both postponed till 12 and 7 respectively, or even later. Half a day is commonly charged for any fraction, however small, of an uncompleted day. Smoking at the table d'hôte, except perhaps in a few first-class hotels, is everywhere general, to *clean the mouth* between the courses.

In Seville, Barcelona, Granada, Cordova, and Madrid, the charges are dearer, and in all places where establishments are set up on what is called the English or French system, foreign prices are demanded; but *travellers are advised always to inquire at hotels in Spain what they are to pay.* This observation especially applies to the first-class hotels at Madrid, which are very expensive. Travellers should also be warned never to set foot in any boat or carriage or omnibus before it is distinctly understood exactly how much they are to pay for the conveyance of themselves and all their baggage, and that the sum named includes carrying the luggage into and out of the conveyance. They must not trust to the word "Tarif," for it often encloses a small footnote, which states that if passengers or luggage are conveyed to any *domicilio*, the charge is double. If not certain of the hotel, it is a good plan to leave the luggage at the public office; and when the hotel has been chosen, send for it.

Those who propose remaining some weeks at a hotel can make special terms, or can go into a Boarding-house, *Casa de Huespedes*, where they will have the best opportunity of learning the Spanish language, and obtaining an idea of the national manners and habits. These establishments are constantly advertised in the local newspapers, and the houses themselves may be known externally by a white paper ticket attached to the *extremity* of one of the window balconies; for if paper be placed in the *middle*, it only means "unfurnished lodgings to let here." The traveller will always be able to learn from the Consul or his banker, or from any respectable inhabitant, which of these boarding-houses enjoys the best reputation.

Mosquito-nets are indispensable during June, July, August, and September. The bedsteads in first-class inns are usually furnished with them, but not in the country inns. The linen is generally clean, but it is always well to be supplied with Persian powder during the summer months. The bed-rooms in large towns are carpeted in winter; they seldom have fireplaces, but in winter a brazier is lighted. The domestic arrangements in general in the Spanish hotels and lodgings are very bad. The only way to effect any improvement is to complain incessantly to the servants, and insist upon cleanliness whenever necessary.

**Cafés and Clubs.**—Almost every Spanish town possesses a *Café Suizo*, often belonging to an enterprising Swiss, Matossi, and generally good. Every town of importance has also at least one *Casino*, a sort of social club, supplied with newspapers, billiard room, &c., to which strangers are welcomed with great courtesy. Should they be making a long stay, they may easily become members on payment of a small monthly subscription. All but the dullest and most backward of the country towns have a Bull-ring (*Piazza de Toros*), where fights take place in August, or on local holidays. These three institutions being almost universal in Spain, it has not been thought necessary in every case to call special attention to them, while treating of each several town.

#### § 10.—SPANISH ROBBERS—POLICE—CIVIL GUARDS.

Undoubtedly on the long highways of a thinly-peopled land, accidents may occur; but the regular and really formidable robbers have almost disappeared on the high roads, in consequence of the institution

of a body of well-armed men, admirably disciplined (part mounted) as Gens-d'armes, who are stationed on the principal routes as escorts and patrols. They are called *Guardias civiles*, to distinguish them from *military* and *rural* guards. This noble body of men is composed of 20,000 Foot and 5000 Horse Guards, or Gendarmerie, first organised 1844-45: they are dressed in black tunic and trousers of the same colour, with light buff-coloured belts. The *Guardias civiles* are under military law; their punishments and penalties exceptionally severe. Their *esprits de corps* is good. Their ranks are composed of the high-character and long-service men of the Spanish army; and of cadets from the College, near Madrid, where all the orphan children of Civil Guards who have died in the pursuance of their duty are educated, free of expense, for the force. The duties of the Civil Guards are much the same as those of the Irish Constabulary, whom they greatly resemble in organisation. They are stationed, in *couples*, in every town and small village, and in small barracks along every frequented high-road, and in squads of from 25 to 50 in Spain's larger cities. They are *police*, without being spies; *soldiers*, without being liable to be called on for service beyond the Peninsula. They perform their duties as police most effectively. Two of them meet every train at every station, and check everything that is wrong, as well by their presence and *morale* as by the strong arm of the law. They escort prisoners from one prison to another, and, knowing how uncertain in its action is Spanish law, they constantly shoot down a murderer, taken red-handed, or trying to escape when on the march with them from prison to prison. They have done more to establish order in Spain than any other body. The men are 5 feet 8 inches in stature, well-set and powerful. Their head is a General in the army, living in Madrid, with the title of Director-General. All members of the force *must read and write*. Promotion from the ranks is the rule, not the exception. They live in barracks, mess together, and associate but little with the outer world. The force supports a weekly periodical, called *Boletin oficial de la Guardia Civil*, first started in 1858. The rules of the corps are arranged in the *Cartilla*, gambling being entirely prohibited. "The couples engaged in patrolling the roads must walk twelve paces apart from one another, so as not to be both surprised at once." The cavalry carry heavy dragoon swords of Toledo make, and revolvers and short carbines; the foot-soldiers Remington rifle and bayonet, and sometimes revolvers. The safety of property in Spain may, without exaggeration, be said to depend on this most excellent force. No Civil Guard is allowed to accept a reward, however great be his service to you. In cases of difficulty, the traveller should inquire for the *Casa Cuartel de la Guardia Civil*, and there make his report to some responsible official.

#### § 11.—POPULATION AND REVENUE—EDUCATIONAL STATISTICS, &c.

According to the last census taken in 1877, the population of Spain numbers over 16,731,570. Of this number 579,000 could read only; 4,000,000 could read and write; and 12,000,000 could neither write nor read.

*Revenue* for the year 1882-1883. This has been estimated (officially) to 760,291,224 pesetas, or francs; the State expenses are estimated

(officially) at 792,122,953 pesetas. (See 'Presupuestos Generales del Estado,' 1882.)

The Revenue has always been badly collected, and at an enormous cost. Every impediment has been placed in the way of intended investors of capital in the Peninsula. But in spite of every obstacle which successive governments—each (if possible) worse than its predecessor—could throw in the way of Spanish progress, that progress has been most marked during the last 20 years. The annual death-rate is 3 per cent., and among children 24 per cent., the latter high figure being partly due to the fact that no Spanish mother who can afford a wet nurse ever dreams of suckling her own child. In point of size, Spain ranks 5th among the great European states; in population 7th, but in density 11th. As regards natural produce, the country stands 14th for cereals, but 4th for wines, yielding 40,500,000 gallons a year. Spain takes a high rank as a mining country, but is comparatively deficient in coal, which prevents her ever becoming a great manufacturing kingdom, the total yield not much exceeding 1,000,000 tons. Of all the states in Europe, Spain is the most prolific in lead, copper, iron pyrites, and sulphur; the second in manganese, zinc, and phosphate of lime; and the fourth in iron ore. According to the last return in 1878, the number of schools was 29,038, and of pupils, 1,633,288; as compared with 13,384 and 652,163 respectively in 1850.

## § 12.—HINTS TO INVALIDS—CLIMATE.

The superiority of the climate of the South of Spain over other regions of Europe has been ably demonstrated by various medical writers.† Independently of a more southern latitude, the geometrical configuration of Spain is superior. While the *Apennines*, the backbone of Italy, stretching N. to S., offer no barrier to northern cold, the *sierras* of Spain, running E. and W., afford complete shelter to the littoral strips. Free as a whole from malaria, *dryness* is the emphatic quality of the climate. Huelva, Murcia, and Malaga may be pronounced the most favoured winter stations in Europe.

As Spain itself is a conglomeration of elevated mountains, the treeless, denuded interior, scorching and calcined in summer, keen, cold and windblown in winter, is prejudicial to the invalid; the hygienic characteristics of the maritime coasts to the N.W. from Vigo to San Sebastian are soothing and sedative—a relaxing influence prevailing as the French frontier is approached; the coast-line from Barcelona to Cadiz is more bracing and exhilarating.

For all this, at the present time there are few towns in Spain where invalids can pass a winter with comfort or safety. Malaga enjoys a mild winter climate, and the same immunity from frost as does the Riviera from Nice to San Remo; but it is not a clean or healthy city. The drainage is as defective as can be. There is, however, an excellent hotel, and a choice of suburban villas abundantly supplied with pure water. Murcia in summer is a desert, except where water-springs and irrigation create an oasis, where palms flourish in forest growth. In

† See Dr. Bennet's 'Climate of the South of Europe.' 'Change of Climate,' &c., by D. J. T. Francis, M.D.

[*Spain*, 92.]



winter the climate is mild, dry, and exempt from frost. The water drunk in Spain, where—in the warmer portions—diabetes and dropsy are little known, is deliciously pure. The wines of Navarre, Valdepeñas, and Aragon are cheap and wholesome. The *cuisine*, in a country where people eat to live, not live to eat, will indeed keep body and soul together, but will tempt no weak and wearied stomach to repletion. The peptic benefits of climate on the natives are evident by the way they digest an oil, vinegar, and vegetable diet, and survive chocolate, sweetmeats, and bile-creating compounds. The *sustaining* effect is proved by the untiring activity of the very under-fed masses, where many seem to live on air, like chameleons. To be always able to bask in the open air, to throw physic to the dogs, to watch the sun, the stars, the country, the blue Mediterranean, and the people, with the satisfaction of every day getting better, are consolations and occupations sufficient.

### § 13.—MINERAL SPRINGS AND SEA-BATHING.

These are very numerous, and have always been much frequented. In every part of the Peninsula such names as *Caldas*, the Roman *Calidas*, and *Alhama*, the Arabic *Al-hāmūn*, denote the continuance of baths, in spite of the changes of nations and language. From *Al-hāmūn*, the Hhamman of Cairo, the name of our comfortable Hummums is derived; but very different are the Spanish accommodations, which are mostly inadequate, and inconvenient. The *Junta Suprema de Sanidad*, or Official Board of Health, has published a list of the names of the principal baths, and their proper seasons. At each a medical superintendent resides, who is appointed by Government.

The most important of these establishments, providing a certain amount of comfort for invalids, and enjoying a good situation, are—*Santa Agueda*, *Alzola*, *Arrechavaleta* and *Cestona* (in the Basque Provinces), *Caldas de Oviedo* (Asturias), *Ontaneda* (Santander), *Fitero* (Navarra), *Panticosa* (Huesca), *Caldas de Mombuy* and *la Puda* (Cataluña), *Alhama de Aragon*, *Lanjaron* (Granada), *Carratraca* (Malaga). In the *Almanaque de España*, easily to be found everywhere, a list is also given of the properties of these medicinal waters, their locality and season.

Sea-bathing, during the summer and autumn months, is very enjoyable on the N.W. coasts of Spain. The most fashionable sea-side resort is St. Sebastian, which is frequented by the best Madrid society. Sardinero, near Santander, is also much resorted to. Zarauz, Deva, and Saturaran are more suited to quiet people who wish for economy.

Gijon is the most fashionable sea-bathing locality of Asturias; but at the hamlets on the coast, Luanco, Luearca, &c., the bathing is very pleasant, the prices charged for lodgings most moderate, providing an agreement is made; the food, salmon, milk, and excellent fruits and vegetables most abundant; and the artist or student will find great enjoyment in the grand scenery and picturesque people. In Galicia, Coruña and Vigo are becoming popular with bathers from Madrid.

On the shores of the Mediterranean there are numerous bathing establishments—at Barcelona, Arenys del Mar, a beautiful spot, Ali-

cante, Valencia, Malaga, and Cadiz. The water of the Mediterranean is very different in temperature and chemical properties to that of the Atlantic. For some constitutions these baths are highly recommended, but the heat at those localities is so intense that autumn should be chosen. Wheeled bathing-machines are not generally used in Spain, one of the few exceptions being at Las Arenas, near Bilbao; thatched huts, or *albercas*, supply their place.

## § 14.—TOURS IN SPAIN.

Although the ravages of war, and the acts of the Gotho-Spaniards themselves, have destroyed and disfigured many of the most interesting relics of the Moor, yet the remains of that elegant, industrious, and enlightened people are still, both in number and importance, quite unequalled in Europe: they will long continue to furnish subjects of interest and curiosity to travellers in the Peninsula.

Before pointing out objects to be observed in Spain, it may be as well to mention what is *not* to be seen, as there is no worse loss of time than finding this out oneself, after weary chase and wasted hours; and first let us advise the mere Idler and Man of Pleasure to go rather to Paris, Vienna, St. Petersburg, Florence, or Rome, than to Madrid and Spain, for Iberia is not a land of fleshly comforts, or of social, sensual civilization. *Oh! dura tellus Iberiæ!*—God there sends the meat, and the Evil One cooks. Then again, those who expect to find well-garnished arsenals, libraries provided with the popular literature of the day, restaurants, charitable or literary institutions, polytechnic galleries, pale-ale breweries, and similar appliances and appurtenances of a high state of commercial civilization, had better stay at home. Life in the country towns and villages of Spain is a Bedouin Oriental existence. Madrid itself is but a dear, second-rate European capital. The seaports are, however, more amusing; and the *Alameda*, the church show, and the bull-fight, will be best enjoyed in the Southern provinces, along the coast line between Cadiz and Barcelona. For scenery, quaint scraps of architecture, and the study of an interesting people, the hilly districts of the north are most deserving of attention.

Spain may perhaps interest a political economist, as offering a fine example of errors to be avoided, and a grand field for theories and plans of future reform and amelioration. Here is a land where Nature has lavished her prodigality of soil and climate, and which man has for the last four centuries been endeavouring to counteract. *El cielo y suelo es bueno, el entresuelo malo.* Here the tenant for life and the occupier of the peninsular *entresol* have long abused, with incurious apathy, the goods with which the gods have provided him, and have preserved the country as a *terra incognita* to naturalists, and every branch of ists and ologists. Those, however, who aspire to the romantic, who wish to revel in the sublime and beautiful, will find subjects enough in wandering with lead-pencil and note-book through this singular country, this land of the green valley and ashy mountain, of the boundless plain and the broken sierra; through Elysian gardens of the vine, the olive, the orange, and the aloe, and trackless, silent, uncultivated wastes, the heritage of the bustard and bittern. Striking,

indeed, and sudden is the change, in flying from the polished monotony of England to the racy freshness of this still original country, where antiquity treads on the heels of to-day; where Paganism disputes the very altar with Christianity; where a want of much that is honest or merciful is blended with the most devoted heroic virtues; where ignorance and erudition stand in violent and striking contrast.

In suggesting lines of routes in Spain, a whole year would not suffice to exhaust the objects of natural history, antiquarian, ecclesiological, and fine-art interest. A complete tour—the *grand tour*—may, however, be made in five months by those to whom *time* is an important consideration.

#### a. THE GRAND TOUR.

*Start from England about the beginning of March, enter Spain by Route 135, and then proceed thus—*

*Gerona.	Gaucin.	La Coruña.
*Barcelona.	*Ronda.	*Santiago.
*Montserrat.	Carratraca.	Vigo.
*Poblet.	*Merida.	*Tuy.
*Tarragona.	Caceres.	*Orense.
*Saguntum.	Plasencia.	Monforte.
*Valencia.	Yuste.	Leon.
Jativa.	Talavera.	*Oviedo.
Alicante.	*Toledo.	Gijon.
Elche.	*Aranjuez.	Santander.
*Murcia.	*Cuenca.	*Bilbao.
Cartagena.	*Madrid.	San Sebastian.
*Malaga.	*Escorial.	*Burgos.
*Granada.	*Segovia.	Miranda.
Jaen.	*Avila.	Logroño.
*Cordova.	*Valladolid.	*Soria.
*Seville (holy week).	*Salamanca.	Tarazona.
Jerez.	*Zamora.	*Tudela.
Cadiz.	Toro.	Pamplona.
Tarifa.	Benavente.	Roncesvalles.
Algeciras.	Palencia.	Panticosa.
*Gibraltar.	*Leon.	Huesca.
*Tangier.	*Astorga.	*Zaragoza.
*Tetuan.	*Ponferrada.	*Lérída.
Ceuta.	Lugo.	Barcelona.

#### b. A TWO-MONTHS' TOUR THROUGH SPAIN.

March, April, and May are the most agreeable months for travelling. Thence to October there is intense heat, an arid landscape, and intolerable sun-glare, except in the northern provinces, where the country is in full beauty in summer.

The following circuit—comprehending the most interesting cities and scenery in Spain (Galicia and Navarre excepted)—may be made in eight weeks, allowing of *three days* in each of the cities of Granada, Seville, Toledo, Madrid, and Burgos; *two days* in Barcelona, Zaragoza, Tarragona, Valencia, Ronda, Gibraltar, Segovia, and Salamanca; and

*sufficient time* in the other cities and towns to enable the traveller to see the principal objects of interest.

Gerona.  
**Barcelona.**  
 Montserrat.  
 Lérida.  
 Huesca.  
**Zaragoza** (return  
 again to Lérida).  
 Poblet.  
**Tarragona.**  
 Saguntum.  
**Valencia.**

Jativa.  
 Murcia.  
 Elche.  
**Granada.**  
 Malaga.  
**Bonda.**  
**Gibraltar.**  
 Algeciras.  
 Cadiz.  
 Jerez.  
**Seville.**

Cordova.  
 Toledo.  
**Madrid.**  
 Escorial.  
**Segovia.**  
**Avila.**  
**Salamanca.**  
 Zamora.  
 Valladolid.  
**Burgos.**  
 San Sebastian.

### c. RIDING TOUR IN SPAIN.

I would not advise any one, much less an invalid, to undertake a riding tour in Spain during the winter months. The best season is April, May, and June, or even earlier in Andalucia and Murcia. The whole country is then in the bloom of spring, and the climate temperate and most enjoyable. In winter all the bridle-roads are a sea of mud, and the going execrable, whilst in summer the heat renders travelling by day almost impossible. Autumn is likewise undesirable, as the whole country side wears an arid and tawny appearance after the summer heat and dust. In May and June of 1880 and 1881 I rode through nearly the whole of the two Castiles, and the Pyrenean portions of Catalonia and Aragon. No expedition can be more enjoyable, and in no country will one meet with greater courtesy and civility. Owing to the recollections of the great war, an Englishman is universally well received in country towns and villages; a Frenchman the contrary. A *sine quâ non* is to speak Castellano fluently. Otherwise intending visitors had better stop at home, save their time and money, and keep their tempers, which they will most assuredly lose if they cannot talk the language. The next thing is to obtain a good servant. I have always had the same Castilian every year, and prefer them to Andalusians or Galicians—the latter the drudges of the Peninsula. If you treat a Castilian with proper respect, no servant in the world becomes more devoted to his master, or watchful of his employer's interests. As to expenses, the best place to engage your servant and animals is some minor country town. When in the Castiles I always go to Aranda de Duero, between Burgos and Madrid. In such a spot an Englishman is a *rara avis* indeed, and prices have not been raised or the natives spoilt by tourists. If hired for not less than a couple of months, your servant's wages should not exceed 12s. a week, hire of a mule for him and horse for yourself about 2l. 10s. per week. At the commercial hotels in large cities, such as San Sebastian, Pamplona, Zaragoza, Burgos, Valladolid, Avila, Segovia, Toledo, and the like, the universal charge is 6s. per day for yourself, and 3s. for servants, without any extras whatever. This includes chocolate and bread in the early morning, an excellent breakfast at any hour between 11 A.M. and 1 P.M., an equally good dinner between 7 and 8 P.M., good red wine *ad libitum*, and a comfortable bed. In Madrid, at the Fonda Peninsular,

the charge for the same accommodation is 6s. 5d. a day for yourself, and 3s. 2d. for servant. On the other hand, in country towns and villages it seldom exceeds 4s. per diem for master, and 2s. for man. Fodder for the two animals should be 1s. a day. As regards distances, you will find the country saying of *una legua una hora* (one league, one hour) pretty exact if you take the good going with the bad. A standard league is 3.45 English miles, and from 20 to 40 miles a day can be done according to the best available halting-places, resting one or two days a week. I always get under way between 6 and 7 A.M., after the morning chocolate, travel till about noon, when a fountain or stream, with a shady tree or two handy, is resorted to for the *al fresco* breakfast and siesta, which occupy till 2 P.M. Then on the road again till 7 or 8 P.M., when one should arrive at the quarters for the night. Spanish horses never trot or canter, but invariably go at an amble. Hence the comfortable *albardilla*, or saddle of the country, is preferable to, and much less fatiguing than, an English one. Likewise abhor an English great-coat, which can never be made to fold and pack properly on the saddle-peak, and invest in a graceful and sleeveless Castilian *manta*. All baggage must be carried in your own and servant's saddle-bags. Consequently every drachm of weight and inch of space saved is of vital importance. Two or three enamelled iron plates and half-a-dozen knives, forks, and spoons, packed in a roll-up case, are indispensable. An English picnic basket is not worth the wicker-work it is composed of, as it will not travel in saddle-bags. Two leathern wine-bottles of the country are taken, one holding about three pints for current use, and another two gallons kept in reserve. Out of the large towns provisions should always be carried. A young lamb, fowl, rabbit, or hare is the best meat. The bread is excellent, and don't forget some lettuces, oil, and vinegar for a salad, and raisins for dessert when fresh fruit is not in season. I always replenish my provender-bags at every available opportunity, and see that enough meat is cooked overnight for the next day's picnic breakfast. In the provincial *posadas*, *ventas*, and *mesones*, an Englishman must remember that he will be received by no smirking landlord, bowing waiter, or courtesying chambermaid; nor will he find the comforts and conveniences he does on this side of the Pyrenees. Soap and a hand looking-glass must be carried with you. Riding is the only comfortable way of visiting many of the most interesting remains and picturesque portions of the Peninsula. The railways only connect large cities. Diligences generally arrive and depart at some abnormal hour of the night, and the stuffiness and jolting of them is intolerable.—*H.F.W.*

"It has been for centuries a fixed idea with Spaniards that roads should be left to be made by the feet or hoofs of the men and beasts which use them. The old highways which the Moors constructed in their own Eastern fashion, with sharp but well-connected paving-stones, hard to foot passengers, but marvellously safe for the iron-shod cattle, are now in the south of Spain not only no help, but a great encumbrance, long neglect having dismantled them, and scattered the disjointed stones all over the sluicy paths, so as to make them stumbling-blocks at every step, slipping and rolling under the treading foot, often just on the most arduous and precipitous spots on your way."—*Gallenga*.

## d. A SUMMER'S TOUR IN NORTH SPAIN.

The following is a pleasant long-vacation trip for the angler, the pedestrian, or the water-colour painter.

June.	Irun. San Sebastian. Bilbao. Santander. Burgos.	July.	Logroño. Pamplona. Pyrenees. Zaragoza. Huesca.	Aug.	Lérida. Montserrat. Cardona. Urgel. Barcelona. Gerona. Perpignan.
-------	---	-------	--	------	---

## e. SHOOTING AND FISHING TOURS.

*Shooting.*—Although game is not so universally preserved in Spain as among ourselves, yet it is abundant; Nature, by covering the earth with aromatic brushwood in vast extents of uninhabited, uncultivated land, has afforded excellent cover to the wild beasts of the field and fowls of the air. Near Cadiz, Seville, and Madrid, some of the land-owners and farmers preserve the game on their own estates; on other lands, near towns, the game is poached and destroyed at all seasons, more for pot considerations than for sport; but wherever the lords of creation are rude and rare, the *feræ naturæ* are abundant, and take care of themselves. In the neighbourhood of the Picos de Europa (Rte. 10), and the Vierzo (Rte. 46), bears are not uncommon; and in Galicia there are plenty of wolves. Spain was always the land of the rabbit (*conejo*), which the Phœnicians saw here for the first time, and hence some have traced the origin of the name *Hispania* to the *Sephan*, or rabbit of the Hebrew. This animal figured on the early coins of the *cuniculosæ Celti Iberiæ*. Large ships freighted with them were regularly sent from Cadiz for the supply of Rome. The rabbit is still the favourite shooting of Spaniards, who look invariably to the larder. Pheasants are rare: a bird requiring artificial feeding cannot be expected to thrive in a country where half the population is underfed. Red-legged partridges and hares are most plentiful. Thousands are exported every year to France. The mouths of the great rivers swarm with aquatic birds. In Andalusia the multitude of woodcocks is incredible. There is very little difficulty in procuring leave to shoot in Spain; a licence is required of natives, but foreigners may carry arms for sporting purposes with a *permit*, best obtained from the Spanish consulate in London. The moment a Spaniard gets out of town he shoulders a gun, for the custom of going armed is immemorial. Game is usually divided into great and small; the *Caza mayor* includes deer, *venados*, wild boars, *javalis*, and the chamois tribe, *cabras montesas*: by *Caza menor* is understood foxes, rabbits, partridges, and such-like “small deer.” Winter fowl is abundant wherever there is water, and the flights of quails and woodcocks, *codornices y gallinetas*, are quite marvellous. The Englishman will find shooting in the neighbourhood of Seville and Gibraltar.

*Fishing.*—The lover of the angle will find virgin rivers in Spain, that

jumble of mountains, down the bosoms of which they flow ; most of these abound in trout, and those which disembogue into the Bay of Biscay, in salmon. As good tackle is not to be procured in Spain, the angler will bring out everything from England. The best localities are La Granja, Palencia, Avila, Cuenca, and the whole country from El Vierzo, Galicia, the Asturias, the Basque provinces, and Pyrenean valleys.

#### f. A RELIGIOUS-FESTIVAL TOUR.

Religion has long been mixed up most intimately in every public, private, and social relation of Spain, as in all Catholic countries. The priesthood in Spain have, however, lost a great deal of their influence ; the enforced banishment of the holy orders, consequent upon the popular *émeute* of 1834, was followed by the royal decree of the 17th July, 1867, which abolished the innumerable holidays and saints' days, with the exception of Christmas Day, All Saints, All Souls, St. Peter and St. Paul, St. James, together with seven others held in honour of the Virgin. The church ceremonies, on great days, although now much shorn of their original splendour, are still very grand, and should always be visited, and especially when celebrated in honour of the tutelar saint or miracle of any particular district : local costumes and manners will be best studied at the *Fiestas y Romerías*, the Festivals and Pilgrimages to some high place or shrine, and at the *Veladas*, the Wakes or Vigils, the German *Kirchweihe*, which in a fine climate are at once attractive and picturesque. Akin to these are the *Ferias* or fairs, a word which also has a double meaning for the Spaniards, who, imitating the Moors at Mecca, have always been permitted to combine a little traffic with devotion. These local festivities have, however, sadly fallen off from the large attendance they had on their first establishment.

The principal local saints, sites of pilgrimage, and leading fairs will be mentioned in their respective places : travellers curious in these festivals should endeavour to be at *Valencia*, April 5 ; at *Andujar*, April 28 ; *Madrid*, May 15 ; *Ronda*, May 20 ; and *Santiago*, July 25 ; and should always remember to be in some great city during the Holy Week or *Semana Santa* (Seville is the best), and during *Corpus Christi*, a moveable feast which takes place the first Thursday after Trinity Sunday, and is celebrated everywhere in Spain with great pomp, especially at Seville, Granada, Valencia, Barcelona, and Toledo. The services connected with the dead on the days of All Saints and All Souls in the beginning of November deserve notice ; also the festivities of Christmas and Carnival time, which are more joyous, and very national and peculiar.

#### g. AN ARTISTIC TOUR.

Ronda.  
Gibraltar.  
Alhama.  
Malaga.  
Granada.  
Lanjaron.  
Elche.  
Cuenca.  
Toledo.  
Escorial.

Avila.  
Plasencia.  
Yuste.  
Batuecas.  
El Vierzo.  
Cangas de Tineo.  
Oviedo.  
Pajares.  
Reinosa.

Santander.  
Bilbao.  
Vera.  
Jaca.  
Huesca.  
Pyrenes.  
Manresa.  
Montserrat.  
Rosas.

*h. TOUR FOR NATURALISTS.—BOTANY.*

The natural history of Spain has yet to be really investigated and described. This indeed is a subject worthy of all who wish to "book something new," and the soil is almost virgin. The harvest is rich, and, although labourers have long been wanting, able pioneers have broken the ground, and a zealous band is following. The great extent and peculiar conformation of the Peninsula offer every possible scope to the geologist and botanist. The damp valleys of the Asturias and the western provinces combine the varieties of Wales and Switzerland; the central portions contain the finest cereal regions in the world; while the mountains of Andalucia, covered with eternal snow, furnish an entire botanical range, from the hardiest lichen to the sugar-cane which flourishes at their bases: vast districts of *dehesas*, or abandoned tracts, bear in spring-time the aspect of a hot-house growing wild: such is the profusion of flowers which waste their sweets, noted and gathered but imperfectly, in this Paradise of the wild bee, this garden of weeds.†

The eastern and southern portions of Spain should not be visited before May, or the northern much before June.

*i. ANTIQUARIAN TOURS.*

The Peninsula may be divided into regions which contain peculiar objects of interest. The vestiges of epochs run in strata, according to the residence of the different nations who have occupied Spain; thus the Roman, Moorish, and Gotho-Spaniard periods are marked by evidences distinguishing and indelible as fossils.

Roman antiquities are to be met with in almost the whole of the Peninsula, but the student will find the following localities most worth visiting.

**(A) ROMAN ANTIQUITIES.**

Ronda.	Avila.
Malaga.	Leon.
Antequera.	Clunia (Burgos).
Jerez.	Numancia (Soria).
Italica (Seville).	Cabeza del Griego (Ucles).
Carmona.	Elche (Alicante).
Cazlona (Jaen).	Saguntum (Murviedro).
Merida.	Tarragona.
Talavera la Vieja (Toledo).	

**(B) MOORISH ANTIQUITIES.**

Seville.	Granada.	Toledo.
Cordova.	Zaragoza.	

**(C) DRUIDICAL REMAINS.‡**

Antequera.	Dilar.
Fonelas (Granada).	Cangas de Onis.
Gor (Granada).	Arrichinaga (Bilbao).
Eguilar (Vitoria).	

† Consult on the "Flora Hispanica" the works of Quer Cavanillas and those named by Miguel Colmeiro, 8vo., 1846, in his list of Spanish botanical books. The botanist and entomologist may peruse with advantage the 'Reise-Erinnerungen aus Spanien' by E. A. Rossmässler, 2 vols., Leipzig, 1854, especially on the subject of snails.

‡ *Miljana*, "Memoria sobre el Templo Druida de Antequera," Malaga, 1847; *Gongora y Martinez*, "Antegüedades prehistoricas de Andalucia," Madrid, 1868.



## k. ECCLESIOLOGICAL TOUR—ON VISITING CHURCHES.

Seville.	Cuidad Rodrigo.	Burgos.
Cordova.	Benavente.	Valladolid.
Granada.	Zamora.	Pamplona.
Toledo.	Santiago.	Huesca.
Cuenca.	Tuy.	Zaragoza.
Sigüenza.	Orense.	Lérida.
Soria.	Oviedo.	Barcelona.
Segovia.	Leon.	Gerona.
Avila.	Astorga.	Tarragona.
Salamanca.	Palencia.	Valencia.
Toro.		

Santiago, Oviedo, Pamplona, and Barcelona, may be chosen as headquarters for ecclesiological excursions of the greatest interest.

As a general rule, the student should carefully examine the metropolitan cathedral of each see, as it will be usually found to furnish the type of the minor collegiate and parochial churches within the diocese; and although a general homogeneous style marks architectural periods throughout the Peninsula, yet architecture, like dialects and costume, has its localisms and provincialisms, which are very pronounced in Spain.

*Hours for visiting Churches.*—Some churches are open through the day, except from 12 to 2 or 3, when they are closed. Parish churches close later than others. Churches attached to convents seldom remain open later than 9 or 10. Some cathedrals remain open all day, others are shut at 12. The proper time to see the *coro* and side chapels is after high mass, which is usually at 9 o'clock, or in the afternoon. Churches may be seen when closed by sending for the keys, but it entails trouble and delay, besides a special fee to the sacristan, and another to the lad who fetches him.

The stranger should be made acquainted with some of the leading dispositions and technical terms, as regards the Cathedrals of Spain, which necessarily form a leading item in the "what to observe" of intelligent investigators, and one especial object of this Handbook. The exteriors are often surrounded with a long platform, which, if ascended by steps, is called a *gradus*, "grees"; the principal front is frequently left unfinished, first in order to disarm the evil eye, and next to serve as a constant pretext for begging pious contributions for its completion. The western entrance commonly presents the chief façade, and is called *fachada principal*; the nave, *nave*, is supported by piers, *pilastras*, from whence springs the roof, *bóveda*. The aisles (*alas*, wings) are called *laterales*, *co-laterales*; at the doorways is a *pila*, stoup, or bénitier, which contains the *agua bendita*, or holy water. The choir, *coro*, is placed in the middle of the nave in Spanish cathedrals, thus blocking it up and concealing the high altar; its back, which fronts the spectator who enters from the west, is called *trascoro*; the lateral sides are called *respaldos del coro*, over which the organs are usually placed. The choir is lined with stalls, *sillas*; the seats, *silleria del coro*, are generally carved, and often most beautifully, as are the desks of the choristers' books, *los atriles*, and the lecterns or *facistoles*.

Opposite the *coro* an open space (*entre los dos coros*) marks the centre

of the transept, *crucero*, over which rises the great dome or central tower, *cimborio*: it divides the choir from the high altar, and is usually isolated and fenced off by a *reja*, "parclose," or railing; these and the *cancelas*, gratings (whence comes our term chancel), are among the most remarkable and artistic peculiarities of Spain. The pulpits, *pulpitos*, generally two in number, are placed in the angle outside the chancel; they are fixed N.W. and S.W., in order that the preacher may face the congregation, who look towards the high altar, without his turning his back to it. Ascending usually by steps is the *capilla mayor*, *el presbiterio*, where is the high altar, *altar mayor*, on which is placed a tabernacle, *ciborio*, under which the consecrated wafer is placed in a *viril*, or open "monstrance," whenever it is displayed, or *manifestado*. When the wafer is not so exhibited, it is enclosed in a *sagrario*, or tabernacle. In some highly privileged churches, as at *Lugo* and *Leon*, the wafer is continually displayed for public adoration; in others, only at particular times: but generally, in great towns, this privilege is conceded to all the churches by rotation, and continues during 40 hours, *las cuarenta horas*, which are duly mentioned in almanacs and newspapers. From the high altar rises a screen, or *reredos*, called *retablo*; these specialities of the country, often most magnificent, are reared high aloft, and crowned with a "holy rood," *la Santa Cruz*, which is the representation of Christ on the Cross, with St. John and the Virgin at his side. The *retablos*, most elaborately designed, carved, painted, and gilt, are divided into compartments, either by niches or intercolumniations; the spaces are filled with paintings or sculpture, generally representing the life of the Virgin, or of the Saviour, or subjects taken from the Bible, or from the local legends and tutelars. The place of honour is usually assigned to *la Virgen Santisima*.

Few Spaniards at any time, when traversing a cathedral, pass the high altar without bowing and crossing themselves, since the Incarnate Host is placed thereon: and in order not to offend, every considerate Protestant will manifest an outward respect for this custom. Sometimes kings, queens, and princes are buried near the high altar, which is then called a *capilla real*. The sarcophagus, or bed on which the figures representing the deceased kneel or lie, is called *urna*. Spaniards, in designating the right and left of the altar, generally use the terms *lado del Evangelio*, *lado de la Epistola*: the Gospel being read, as in England, from the l. hand side of the worshipper who faces the altar, the Epistle from the r. The altar on grand occasions is decked with superbly embroidered coverlets; a complete set of vestments when three priests officiate is called *el terno*. The piers of the nave are then hung with damask or velvet hangings, *colgaduras*; the back of the altar is called *trasaltar*.

Spanish cathedrals generally have a chapel fitted up as a parish church attached to them, and called *parroquia*, *Sagrario*; whilst many have also another called a "royal chapel," *capilla real*, in each of which separate services are performed by separate establishments of clergy. The chapter-houses should always be visited. The *sala del cabildo*, *sala capitular*, has frequently an ante-room, *antesala*, and both generally contain carvings and pictures. Specimens of church plate worth notice

are the altar candlesticks, *candeleros*, *blandones*; the *calix*, or sacramental cup; the *porta pax*, in which relics are enclosed and offered to devout osculation; the *cruces*, crosses; *baculos*, croziers; and the vergers' staves, *cetros*. The traveller should always inquire if there be a *custodia*, whether of silver, *plata*, or of silver gilt, *sobredorada*. They are called *custodias*, because in them, on grand festivals, the consecrated Host is kept. The *custodia*, containing the wafer, thus *guarded*, is deposited on Good Friday in the sepulchre, *monumento*. This temporary monument in some cathedrals—Seville, for instance—is of most imposing splendour.

The vestry is called *la sacristia*, and its official servant, *el sacristan*: here the robes and utensils of the officiating ministers are put away. These saloons are frequently remarkable for the profusion of mirrors which are hung, like pictures, all around over the presses: the looking-glasses are slanted forwards, in order that the priest, when arrayed, may have a full-length view of himself in these clerical Psyches. The dresses and copes of the clergy are magnificently embroidered.

The painted glass in the windows, *las vidrieras*, is often most superb, although the Spaniards themselves have produced very few artists in this chemical branch, and mostly employed painters from Flanders and Germany. The best glass painters in Spain were *El Maestro Dolfín*, 1418; *Pedro Bonifacio*, 1439; *Pedro Francés*, 1459; *Juan de Santillana*, 1480; *Juan de Valdevieso*, 1480; and *Alberto de Holanda*, 1520.

The chief *rejeros* or makers of the exquisite *parcloles*, railings, are *Cristobal Andino*, 1520; *Francisco de Salamanca*, 1533; *Domingo Cespedes*, 1548; *Gaspur Rodriguez*, 1555; *Francisco de Villalpando*, 1561; *Juan Bautista Celma*, 1600. Their works are of the highest merit and interest, and quite unrivalled in Europe; they flourished in the gold and silver ages of Spain. The most remarkable *plateros* or workers in silver are *Bartolomé*, 1325; the *D'Arfe* family, circa 1520-1577; *Juan Ruiz, el Vandolino*, 1533; and *Alonso de Becerril*, 1534. Unfortunately the value of the mere material has tempted the spoiler, and consigned to the melting-pot many precious remains of ancient piety, art, and magnificence.†

## 1. DILETTANTE TOUR—SCULPTURE.

Seville.	Escorial.	Oviedo.
Granada.	Avila.	Burgos.
Murcia.	Salamanca.	Pamplona.
Valencia.	Valladolid.	Zaragoza.
Cuenca.	Leon.	Huesca.
Madrid.	Astorga.	Tarragona.
Toledo.	Santiago.	Gerona.

Judging by the remains of sculpture which continually appear in Spain, and by the Roman inscriptions which mention dedications of statues, the number which existed must have been very great. It is

† For further information concerning embroideries, painted glass, and silversmiths, consult 'Diccionario' by Cean Bermudez, 'Documentos para la Historia de las Bellas Artes,' by Zarco del Valle, and 'The Industrial Arts of Spain,' by Juan F. Riaño. Published for the Committee of Council on Education, 1879.

impossible, however, to determine how many of these may have been the work of Spanish artists of the period, for the sculpture that remains is decidedly Roman in character. Roman epigraphy in Spain is the most numerous in Europe, with the exception of Italy. The number of inscriptions hitherto published amounts to nearly 5500, among them more than 100 commemorate public statues, many of which were made of silver and bronze (see *Corp. Inscrip.*, by Emile Hübner). The few statues which have reached us in marble, which are at the Madrid museums and in the provinces, give but a poor idea of the statuary which existed in Spain during the Roman time.

We may mention as works by Spanish artists some sculptures of a very remote period which have been found at *Avila*, *Guisando*, *Segovia*, and other localities of the centre of Spain; they represent wild boars, bulls, or bears, and are not wanting in expression. They are called *Toros de Guisando*; they are very ancient, and have been used by the Romans to place inscriptions.

Another group of Spanish sculpture which, at any rate, is different to the usual style adopted by Roman artists, is that of the statuary and architectural remains discovered at *Yecla*, in the province of *Alicante*. This collection consists of more than fifty statues and fragments; most of the statues are smaller than life. Some of the heads are similar in manner and type to the hieratic types of Etruria or Asia Minor. Others are Roman in character, and appear to belong to the first or second century of our era. Others, and the most interesting of all, are distinguished by attributes and emblems not generally in use. Most of these statues represent female figures standing or seated, dressed with an elaborate costume, their heads covered with ornate drapery; some carry cups in their hands, which are empty, or from which issue flames. These and other attributes, such as stars, discs, suns, moons, lamps, and bulls, which hang from their necks, or are represented on their vestments, would make it appear that they belong to a solar deity, perhaps to the creed of Mithras, Osiris, and others in connexion with the ancient mysteries introduced into the West with the first Roman emperors. The remains which still exist of the building where these statues were discovered are not unlike the *Mithræa* in the Duchy of Nassau. A great number of fragments, with Egyptian and Oriental ornamentation, were found with these statues, some with inscriptions in Iberic, or Greek characters, in an unknown language; the translations hitherto made are not satisfactory. These sculptures may be studied at the Archæological Museum at Madrid.

There are numerous sepulchres ornamented with bas-reliefs belonging to the first centuries of our era in Spain, Pagan and Christian. At the Church of *St. Felix*, at *Gerona*, six are let into the wall of the presbytery. They will be described in their proper place. None of them, however, present a different character to those generally to be observed in these monuments.

The history of sculpture in Spain is interrupted from the establishment of the Visigothic monarchy, in the fifth century, until the ninth or tenth. The silversmiths' work of this period is not sufficiently characteristic to afford the means of fixing its date with any certainty.

In the ninth and tenth centuries statuary exists which proceeds from two different sources, Christian and Moor. On the doorway of the Monastery of *San Salvador de Leire, Navarre*, there are a series of stone figures, mixed with others of a later date, which are probably of the first half of the ninth century, for *St. Eulogio of Cordova* visited the monastery at that time, and found it at a great height of artistic culture. The figures on the reliefs of *San Miguel de Lino*, near Oviedo, are rather later in date, and more barbarous in style. One of the most important specimens of Moorish sculptures which exists in Spain is the fine ivory casket at the Cathedral of *Pamplona*. It represents a variety of subjects with figures; round it is an inscription in Cufic letters, stating that it was ordered to be made by the *hagio*, or minister, *Abdul Malek*, under the direction of his high eunuch, *Nomayr*, the 395th year of the *Hegira* (1005 A.C.).

During the eleventh and twelfth centuries sculpture and architecture in Spain reproduce with great similarity the same artistic forms which were common to the rest of Europe, except Italy. A great many specimens exist of this period, especially in the portals and cloisters of the churches of the period, which will be pointed out in their proper place. It is probable that, just as the architects who worked in Spain came from France and the north, the greater number of the sculptors were also foreigners. The fine doorway of the Cathedral of *Santiago* must be mentioned; it was carved in the twelfth century by Master *Mateo*. The great number of statues and reliefs which adorn it, and its high artistic merit, render it one of the most important specimens of the kind in Europe. At the South Kensington Museum there is a reproduction of this doorway.

In the thirteenth, fourteenth, and fifteenth centuries sculpture in Spain follows the usual course, and copies French and Italian models. The similarity is very great in the treatment of the sculpture on the doorways of cathedrals. The number of examples of this period is very great in Spain. At *Burgos, Toledo, Leon, Navarre, and Cataluña*, most important specimens will be found.

The few names of sculptors which are known, belonging to the thirteenth and fourteenth centuries, are generally foreigners. The same foreign influence may be observed in the fifteenth century, but they alternate with Spanish artists. More than sixty Spanish sculptors worked during this century (see Cean Bermudez, '*Dico. de las Bellas Artes*'). It is frequently the case in Spain that artistic novelties, after having been imported, take root with great facility, and are developed by Spaniards with much success.

The *retablos*, choir-seats, sepulchres, and cloisters deserve a special mention. They give a good idea of this mixture of schools, which was common in Spain during the second half of the fifteenth and beginning of the sixteenth century; some are the work of Germans, others are by Italians or Frenchmen, and many are by Spaniards.

The devotional images which remain, belonging to this period, are interesting. They may be divided into two groups—*Roods* (figures of Our Lord crucified), and figures of the Blessed Virgin. The first, as a general rule, represent in an exaggerated manner physical pain; and most repugnant, anti-artistic specimens may be seen in most of the

principal Spanish towns. The little crucifix (called *Del Cid*) at the Cathedral of *Salamanca* is one of the oldest. The *Cristo de Burgos* carries to the utmost extent the exaggerations and bad taste of this school. This style must have been common in Europe; the Rood at *Candás, Asturias*, is of the same kind—it was brought from England during the reign of Henry VIII.

The images of the Blessed Virgin are not so exaggerated. There are a large number, called *Aparecidas*, most of which are black. The most famous in Spain are those at *Zaragoza, Valencia, Montserrat, Atocha, Toledo*, and *Guadalupe*. They are literally covered with jewels, and nothing is left visible but the face. It would be most interesting to study these images as archæological sculptures; some must belong to a very remote period, probably the Visigothic, and in the midst of the fables which surround their history some truth must exist of their apparition—they were undoubtedly hidden by the Christians at the invasion of the Moors. There are other images of the Blessed Virgin which are covered with a silver-plating, a reminiscence of Byzantine art. Two of this style may be studied at the *Cathedral of Astorga*.

In the Renaissance period sculpture attains in Spain its greatest excellence. It coincides with the richest and most flourishing reigns, and Italian models are preferred. Spanish sculpture has never been properly appreciated; it has, at least, as much importance as Spanish painting. *Berruguete, Becerra, Villalpando, Montañes, Cano*, and others, can compete with the best sculptors of the time. The principal tendency was to represent religious subjects; mythological groups, so much in vogue in Italy, were never very popular in Spain. Among the great number of artists whose names have reached us, two are of the greatest importance—*Vigarny*, a Frenchman, and *Berruguete*, a Spaniard. Their work can be compared in the choir at *Toledo*. Many Spanish and foreign artists succeeded these, who kept up during the sixteenth century good artistic examples.

A great quantity of works in stone, iron, bronze, and wood remain of this period. The principal localities where they may be studied are *Seville, Toledo, Salamanca, Valladolid, and Burgos*.

During the whole of the sixteenth century wooden sculpture was always painted, in Spain and elsewhere. At the end of this period the flesh-tints are greatly exaggerated, and the texture of the draperies is one of the principal characteristics of Spanish sculpture; it is contrary to the conditions of this art, the principal element of which is form, not colour. Spanish artists in their imitations of stuffs, *estofar*, reached in the sixteenth and seventeenth centuries the limits of realism.

Religious images are multiplied during this period to a great extent, not only to be placed on the altars and *retablos*, but for the *Pasos*, used in the processions of Holy Week at *Seville, Valladolid, Murcia*, and other towns. The *Pasos* are groups of life-size figures arranged on boards, which are carried by men. They represent scenes from the Passion of Our Lord, and many are most remarkable as works of art.

The climax of painted sculpture in Spain may be considered to have been reached in the seventeenth century. *Alonso Cano* was an excellent sculptor and painter; his best works are at *Granada*.

To the realistic tendency of imitating the tints of the flesh was soon

added another characteristic tendency of Spanish sculpture, which continues in the present day. It consists in making a lay figure or frame, which has only the head and hands sculptured, and is dressed with a voluminous petticoat and wig to please the taste of the devout. It is the most extreme point to which the degradation of the fine arts can reach.

The Spanish Church has opposed itself from the beginning to this abuse, as may be seen in the synodals published by the bishops after the Council of Trent; unfortunately, however, fanaticism has more power than ecclesiastical legislation.

Spanish sculpture after *Cano* and his school is hardly worth mentioning. From the end of the seventeenth century until the eighteenth it has all the bad taste of the time. The statues of Spanish kings which may be seen at Madrid give a good idea of the inferiority of the artist's work. At the end of the last century the same classical revival occurred here as in other countries. Alvarez is the sculptor who may be considered the best representative of this school. His best works are at Madrid. The Catalan artists, *Suñol*, *Bellver*, and the brothers *Valmitjana*, are excellent representatives of Spanish sculpture in the present day.

### § 15.—CHRONOLOGICAL TABLES.

#### No. I.

Carthaginian Domination in Spain .. .. .	238 to 200 B.C.
Roman Domination .. .. .	200 B.C. to 414 A.D.
Visigothic Domination .. .. .	414 „ 711 „

#### *Visigothic Kings.*

	A.D.
Ataulfo .. .. .	414, D. 417
Sigerico .. .. .	„ 417
Walia .. .. .	„ 420
Teodoredor .. .. .	„ 451
Turismundo .. .. .	„ 454
Teodorico .. .. .	„ 466
Eurico .. .. .	„ 483

This king, after conquering the Suevi and other races, is considered the founder of the monarchy.

Alarico .. .. .	D. 505
Gesaleico .. .. .	510
Amalarico .. .. .	531
Teudis .. .. .	548
Teudiselo .. .. .	549
Agila .. .. .	554
Atanagildo .. .. .	567
Liuva I. .. .. .	572
Leovigildo .. .. .	586

After destroying the barbarians that still remained in the country, he was the first king who ruled over the whole of the Peninsula.

#### *Visigothic Kings (continued).*

	A.D.
Recaredo I. .. .. .	601
Summoned the 3rd Council of Toledo, renounced Arianism, and became the first Catholic king of Spain.	
Liuva II. .. .. .	603
Witerico .. .. .	610
Gundemaro .. .. .	612
Sisebuto .. .. .	621
Recaredo II. .. .. .	621
Suintila .. .. .	631
Sisenando .. .. .	635
Tulga .. .. .	640
Chindasvinto .. .. .	650
Recesvinto .. .. .	672
Wamba .. .. .	680
Ervigio .. .. .	687
Egica .. .. .	701
Witiza .. .. .	709
Don Rodrigo .. .. .	711

The Moors entered Spain and defeated Don Rodrigo at the battle of Guadalete, who disappeared there. The Moors occupied in the two following years almost the

*Wisigothi: Kings (continued). A.D.*

whole of the Peninsula, and governed under the dependence of the Kaliphs of Damascus.

*Moorish Rulers in Spain.*

Amirs dependent on the Kaliphs of Damascus .. .. .	711-715
Independent Kaliphate established by the Ummeyyah family, the capital being Cordova ..	755-1009
Kings of Taifas, governors of the provinces which declared themselves independent during the last kaliphate, Hischen II. ..	1009-1090
The Almoravides from Africa established themselves in the Moorish territory of the Peninsula ..	1090-1157
The Almohades conquered the Almoravides .. .. .	1157-1212
Kings of Granada. The Moorish domination is reduced to the kingdom of Granada ..	1226-1492
The rule of the Moors in Spain ends in 1492, at the conquest of Granada.	

*Kings of Asturias, Leon, and Castile.*

Pelayo (the re-conquest begins) ..	718, D. 737
Favila .. .. .	739
Alonso I., el Catolico .. .. .	757
Favila I. (fixes his Court at Oviedo) .. .. .	768
Aurelio .. .. .	774
Silo .. .. .	783
Mauregato .. .. .	788
Bermudo I., el Diacono .. .. .	795
Alonso II., el Casto .. .. .	843
Ramiro I. .. .. .	850
Ordoño I. .. .. .	866
Alonso III., el Magno .. .. .	910
Divided the kingdom of Galicia, Leon, and Asturias, among his sons, the three following kings.	
Garcia .. .. .	913
Ordoño II. .. .. .	923
Fruela II. .. .. .	924
Ordoño fixed his Court at Leon, and here end the named kings of Asturias.	
Alonso IV., el Monge .. .. .	930
Ramiro II. .. .. .	950
Ordoño III. .. .. .	955
Sancho I., el Craso .. .. .	967
Ramiro III. .. .. .	982

[*Spain, 92.*]

*Kings of Asturias, Leon, and*

*Castile (continued). A.D.*

Bermudo II. .. .. .	999
Alonso V., el Noble .. .. .	1028
Bermudo III. .. .. .	1037

The territory of Castile, which formed a separate state, governed by *Condes*, passed to Doña Sancha and Don Fernando I., who entitled themselves Kings of Castile and Leon.

Fernando I. and Doña Sancha ..	1065
Sancho II., el Fuerte .. .. .	1073
Alfonso VI. .. .. .	1108

(Conquered Toledo in 1085.)

Doña Urraca .. .. .	1126
Alfonso VII., el Emperador .. ..	1157

At his death the kingdoms of Castile and Leon are divided among the six following kings.

Sancho III. (Castilla) .. .. .	1158
Fernando II. (Leon) .. .. .	1188
Alfonso VIII. (Castilla) .. .. .	1214
Alfonso IX. (Leon) .. .. .	1230
Enrique I. (Castilla) .. .. .	1217

Doña Berenguela, who abdicated the crown of Castile in favour of her son, Fernando III., who inherited also the crown of Leon, from his father, Alfonso IX.

Fernando III., King of Castile and Leon .. .. .	1252
---	------

He conquered Cordova, Jaen, and Seville.

Alonso X., el Sabio .. .. .	1284
Sancho IV., el Bravo .. .. .	1295
Fernando IV., el Enplazado .. ..	1312
Alonso XI. .. .. .	1350
Pedro I., el Cruel .. .. .	1369
Enrique II., el Bastardo .. .. .	1379
Juan I. .. .. .	1390
Enrique III., el Doliente .. .. .	1407
Juan II. .. .. .	1454
Enrique IV., el Impotente .. .. .	1474
Doña Isabel, la Catolica .. .. .	1504
Fernando V. de Aragon .. .. .	1516
Doña Juana, la loca .. .. .	1555
Felipe I., e Hermoso (first king of the House of Austria) .. ..	1505
Carlos V., Emperador .. .. .	1558
Felipe II. .. .. .	1598
Felipe III. .. .. .	1621
Felipe IV. .. .. .	1665
Carlos II. .. .. .	1700
Felipe V. (first king of the house of Bourbon) abdicated in .. ..	1724



*Kings of Asturia, Leon, and Castile (continued).*

	A.D.
Luis I. . . . .	1724
Felipe V. . . . .	1746
Fernando VI. . . . .	1759
Carlos III. . . . .	1788
Carlos IV., abdicated . . . . .	1808
Fernando VII. . . . .	1833
Isabel II., dethroned . . . . .	1868
Gobierno Provisional . . . . .	1871
Amadeo de Saboya . . abdicated	1873
Spanish Republic . . . . .	1874
Alfonso XII. . . . .	died 1886

*Kings of Navarre.*

The inhabitants of Navarre began the re-conquest from the middle of the 8th century. Their rulers were called condes, or kings, until Sancho Abarca widened the territory; from that time they are always called kings of Navarre.

Sancho Abarca . . . . .	980—994
Garcia III. . . . .	1000
Sancho III., el Mayor . . . . .	1038
Garcia IV. . . . .	1057
Sancho IV. . . . .	1076
Sancho Ramirez V. . . . .	1092

This king, and the two that follow, were likewise kings of Aragon.

Pedro I. . . . .	1106
Alfonso, el Batallador . . . . .	1134
Garcia Ramirez IV. . . . .	1150
Sancho VI., el Sabio . . . . .	1194
Sancho VII., el Fuerte . . . . .	1234

Here begin the kings of the House of Champagne.

Teobaldo I. . . . .	1253
Teobaldo II. . . . .	1270
Enrique I. . . . .	1273
Juana I. . . . .	1304

On her marriage with Philip le Bel, Navarre passed to the house of France.

Luis Hutin . . . . .	1316
Felipe le Long . . . . .	1320
Carlos I. de Navarra, IV. de Francia . . . . .	1329
Juana II. . . . .	1343
Carlos II. d'Evreux . . . . .	1387
Carlos III. . . . .	1425
Doña Blanca y Juan I. . . . .	1479
Francisco Febo . . . . .	1483

*Kings of Navarre (continued).* A.D.

Catalina . . . . .	<del>1512</del>
Fernando V. of Navarre took possession in 1512 of Navarre, and it was then incorporated with Castile.	

*Kings of Aragon.*

Aragon belonged to the kingdom of Navarre until Sancho III. gave it to his son Ramiro.

Ramiro I. . . . .	1035, D. 1063
Sancho I. . . . .	1094
Pedro I. . . . .	1104
Alfonso I., el Batallador . . . . .	1134
Ramiro II., el Monge . . . . .	1137

Aragon and Cataluña are united.

Petronila . . . . .	1162
Alfonso II. . . . .	1196
Pedro II. . . . .	1213
Jaime I., el Conquistador . . . . .	1276
Pedro III. . . . .	1285

Sicily is united to Aragon.

Alfonso III. . . . .	1291
Jaime II. . . . .	1327
Alfonso IV. . . . .	1336
Pedro IV. . . . .	1387
Juan I. . . . .	1395
Martin . . . . .	1410
Fernando, el de Antequera . . . . .	1416
Alfonso V. . . . .	1458
Juan II. . . . .	1479

Fernando el Catolico.

Aragon passes to the crown of Castile.

*Counts of Barcelona.*

In the 8th and 9th centuries Cataluña belonged to Charlemagne and his successors. Wilfredo was the first independent Conde.

Wilfredo el Belloso . . . . .	864—898
Borrell I. . . . .	912
Suniaro . . . . .	917
Borrell II. and his brother Miron . . . . .	992
Ramon Borrell . . . . .	1018
Ramon Berenguer I. . . . .	1025
Ramon Berenguer II. . . . .	1077
Berenguer and Ramon Berenguer III. . . . .	1113
Ramon Berenguer IV. . . . .	1131

Ramon Berenguer V. married Doña Petronila de Aragon, and this kingdom was incorporated with the Condado de Cataluña.

No. II.

*Contemporary Sovereigns.*

The periods have been selected during which leading events in Spanish history have occurred.

A.D.	Spain.	England.	France.	Rome.
800	Alonso II. el Casto..	Egbert ..	Charlemagne..	Leo III.
877	Alonso III. el Magno	Alfred .. ..	Louis II. ..	John VII.
996	Ramiro III. .. ..	Ethelred II. ..	Hugh Capet ..	Gregory V.
1075	Sancho II. .. ..	{ William the Conqueror }	Philip I. ..	Gregory VII.
1155	Alfonso VII. .. ..	Henry II. ..	Louis VII. ..	{ Adrian IV. Breakspere.
1245	San Fernando .. ..	Henry III. ..	St. Louis ..	Innocent IV.
1345	Alfonso XI. .. ..	Edward III. ..	Philip VI. ..	Benedict VI.
1360	Pedro el Cruel .. ..	Edward III. ..	John II. ..	Innocent VI.
1485	Isabel la Catolica ..	Henry VII. ..	Charles VIII.	Innocent VIII.
1515	Fernando de Aragon	Henry VIII. ..	Francis I. ..	Leo X.
1550	Carlos V. .. ..	Edward VI. ..	Henry II. ..	Paul III.
1560	Felipe II. .. ..	Elizabeth ..	Charles IX. ..	Pius IV.
1644	Felipe IV. .. ..	Charles I. ..	Louis XIV. ..	Innocent X.
1705	Felipe V. .. ..	Anne .. ..	Louis XIV. ..	Clement XI.
1760	Carlos III. .. ..	George III. ..	Louis XV. ..	Clement XIII.
1808	Fernando VII. ..	George III. ..	Napoleon I. ..	Pius VII.
1840	Isabel II. .. ..	{ Victoria ..	{ Louis-Philippe }	{ Gregory XVI.
1877	Alfonso XII. .. ..		{ Napoleon III. }	{ and Pius IX.
1886	Cristina, queen-regent		French Republic.	Leo XIII.

The antiquary will often meet with the date Era on old inscriptions. This mode of reckoning prevailed in the Roman dominions, and arose from the date of the particular payment of taxes, *ærs*, *æra*. It commenced in the fourth year of Augustus Cæsar. To make the Era correspond with the *Anno Domini*, 38 years must be added; thus: A.D. 1200 is equivalent to Era 1238. The Moorish Hegira commences from Friday, July 16, A.D. 622,—Era 660. The New Style was introduced by Gregory XIII. into Spain in 1582. October 5, of the Old Style, was then called October 15. This must be remembered, for the New Style was only introduced into England in 1751.

§ 16.—SPANISH CONVERSATION: PHRASES.

Verb *Haber*. To have (auxiliary).

*Indicative Present.*

yo he,	I have.
tú has,	thou hast.
él ó ella ha,	he or she has.
nosotros ó nosotras	we have.
hemos,	

vosotros ó vosotras	you have.
habeis,	
ellos ó ellas han,	they have.

Verb *Scr*. To be (essentially).

yo soy,	I am.
tú eres,	thou art.
él ó ella es,	he or she is.

nosotros ó nosotras we are.  
somos,  
vosotros ó vosotras you are.  
sois, *ustedes son*,  
ellos ó ellas son, they are.

The other tenses are :

Pret. Imp. yo habia, yo era.  
Pret. Per. yo hube, yo fui.  
Plusquamperf. yo habia habido, habia sido.  
Fut. Imp. yo habré sido.  
Fut. Perf. yo habré habido, habré sido.  
Imperat. he tú, haya él.  
Sub. Pres. yo haya, yo sea.  
Sub. Pret. Imp. yo hubiera, habria, hubiese ; fuera, seria, fuese.  
Sub. Pret. Perf. yo hubiera, habria, hubiese habido : *do. do. do.* sido.  
Infin. haber, ser.  
Particip. habido, sido.  
Gerundio. habiendo, siendo.  
Particip. Perf. haber habido ó sido.

Verb *Estar*. To be (temporarily).

yo estoy, I am.  
tu estás, thou art.  
él ó ella está, he or she is.  
nosotros estamos, we are.  
vosotros estais, you are.  
ellos ó ellas están, they are.

The other tenses are :

Pret. Imp. yo estaba.  
Pret. Per. yo estuve.  
Plusquamperf. yo habia estado.  
Fut. Imp. yo estaré.  
Fut. Perf. yo habré estado.  
Imperat. está tu, esté él.  
Sub. Pres. yo esté.  
Sub. Pret. Imp. yo estuviera, estaria, estuviere.  
Sub. Pret. Perf. yo hubiera, habria, ó hubiese estado.  
Inf. estar.  
Particip. estado.

Gerundio, estando.  
Particip. Perf. haber estado.

Verb *Tener*. To have, or possess.

*Indicative Present.*

yo tengo, I have.  
tú tienes, thou hast.  
él tiene, he has.  
nosotros tenemos, we have.  
vosotros teneis ; or  
better, *usted tiene*, you have.  
ellos tienen, they have.  
*He comido*, I have dined.  
*Tengo un perro*, I possess a dog.  
*es verdad*, it is true.  
*aquí está*, here it is.

*Days.*

Lunes, Monday.  
Martes, Tuesday.  
Miercoles, Wednesday.  
Jueves, Thursday.  
Viernes, Friday.  
Sabado, Saturday.  
Domingo, Sunday.  
ayer, yesterday.  
hoy, to-day.  
mañana, to-morrow.

*Months.*

Enero, Febrero, Marzo, Abril, Mayo, Junio, Julio, Agosto, Setiembre, Octubre, Noviembre, Diciembre.

*Numbers.*

1 uno.	16 diez y seis.
2 dos.	17 diez y siete.
3 tres.	18 diez y ocho.
4 cuatro.	19 diez y nueve.
5 cinco.	20 veinte.
6 seis.	21 veinte y uno.
7 siete.	30 treinta.
8 ocho.	40 cuarenta.
9 nueve.	50 cincuenta.
10 diez.	60 sesenta.
11 once.	70 setenta.
12 doce.	80 ochenta.
13 trece.	90 noventa.
14 catorce.	100 ciento.
15 quince.	1000 mil.

### *Travelling by Railway and Steamboat.*

¿ Dónde está el despacho de billetes ?  
Déme usted un billete de primera ó segunda clase.  
Facture V. (abbreviation for usted), el equipage y déme el talon.

Where is the booking-office ?  
Give me a first or second-class ticket.

Register the luggage, and give me the baggage receipt.

¿ Hay que pagar exceso?	Must I pay for extra luggage?
Quiero un reservado, un coupé, una berlina.	I want a coupé, or reserved compartment.
¿ Cuántos minutos para el tren?	How long does the train stop here?
¿ En qué estacion hay fonda?	At what Station is there a buffet?
¿ Dónde está el reservado de señoras?	Where is the ladies' carriage?
Quiero un bote para ir á bordo.	I want a boat to go on board.
¿ A qué hora saldrá el vapor?	When does the steamer start?
¿ Dónde está la cámara?	Where is the cabin?
¿ Cuál es mi camarote?	Which is my berth?
Que lleven los abrigos y el saco al camarote.	Take the rugs and carpet bag into the cabin.
Traiga V. una palancana.	Bring a basin.

*At an Inn.*

¿ Cuánto lleva V. aquí por persona?	What do you charge a head?
¿ Cuánto es la habitacion sin la comida?	How much do you charge for the rooms without food?
¿ Hay un guia que habla francés?	Is there a guide who can speak French?
¿ Hay chimenea? no me gusta el brasero.	Is there a fireplace? I don't like a brazier.
¿ Tiene V. un cuarto con dos camas?	Have you a double-bedded room?
Quiero sala y alcoba.	I want a sitting-room with recessed bed.
¿ Hay habitacion para una familia?	Have you apartments for a family?
Quiero sabanas y almohadas limpias, mas toallas, una lamparilla, otra vela.	I want clean sheets and pillow-cases, more towels, a night-light, another candle.
Traiga V. mas agua, agua fria, agua caliente, un baño de pies ó barreño, un vaso, y una botella de agua.	Bring more water, cold water, hot water, a foot-bath, a glass, and a bottle of water.
¿ Hay casa de baños aquí?	Is there a bath-house here?
El camarero.	The waiter.
La criada.	The maid-servant.
Arregle V. mi cuarto pronto.	Get my room ready soon.
El escusado, ó retrete.	W.C.
¿ Dónde está el comedor?	Where is the dining-room?
¿ A qué hora se come y almuerza?	At what hour is dinner and breakfast ready?
¿ Hay algun periódico?	Can I have a newspaper?
Traiga V. café, chocolate, té, leche de vacas, pan, manteca, cognac, agua de Seltz, huevos pasados por agua, cerveza, vino tinto y blanco, azucar, limon, fruta, y cigarros.	Bring coffee, chocolate, tea, cow's milk, bread, butter, brandy, Seltzer water, boiled eggs, beer, red wine, white wine, eggs, sugar, lemon, fruit, and cigars.
Quiero dar esta ropa á lavar.	I want this linen washed.
Quiero que se lave y planche para pasado mañana.	I wish this linen to be ready for the day after to-morrow.
¿ A qué hora sale el omnibus para la estacion?	At what o'clock does the omnibus start for the station?
Baje usted ó suba usted el equipage.	Take the luggage, up or down stairs.
Quiero un coche para dar un paseo en el campo.	I want a carriage to drive in the country.
Quiero caballos de montar.	I want saddle-horses.
Traiga V. la cuenta,	Bring the bill.

*At a Post-Office.*

¿ Dónde está el correo?	Where is the post-office?
¿ Hay cartas para mí?	Are there any letters for me?
Tome V. mi pasaporte,	Here is my passport.

*At the Tobacconist's (Estanco).*

Deme V. sellos de franqueo, sellos para el extranjero, sellos para el interior, sellos de telegrafos.	Give me postage stamps, foreign stamps, Spanish stamps, contribution stamps, telegraph stamps.
? Necesita mas sellos esta carta ?	Does this letter require more stamps ?

*At a Telegraph Office.*

¿ Dónde está la oficina del telegrafo ?	Where is the telegraph office ?
¿ Cuántas palabras se permiten ?	How many words can I send ?
¿ Comprende V. el inglés ó francés ?	Do you understand English or French ?
¿ Se puede mandar hoy este parte ?	Will this telegram go to-day ?
Cuánto vale ?	How much is this ?

*Laundress—La Lavandera.*

I have some linen to be washed.	Tengo ropa blanca que dar á lavar.
Here is the list.	Aquí está la lista.
You must return it by Saturday at 8 A.M. without fail.	Es preciso que me la mande V. el Sábado á las ocho de la mañana sin falta ?

Aprons . . . . .	Delantales.
Blankets . . . . .	Cobertores.
Breeches . . . . .	Calzones.
Caps . . . . .	Gorras.
Chemises . . . . .	Camisolines.
— Collars . . . . .	Cuellos.
Counterpanes . . . . .	Colchas.
Cravats . . . . .	Corbatas.
— Cuffs . . . . .	Puños.
Curtains . . . . .	Cortinas.
— Drawers . . . . .	Calzoncillos.
Dressing-gowns . . . . .	Batas.
Dusters . . . . .	Rodillas.
Gaiters . . . . .	Botines.
Gloves . . . . .	Guantes.
Gowns . . . . .	Vestidos.
Hair Cloths . . . . .	Peinadores.
Handkerchiefs . . . . .	Pañuelos.
— Jackets . . . . .	Chaquetas.
— Jerseys . . . . .	Camisetas.
Lace . . . . .	Encaje.
Mantillas . . . . .	Mantillas.
Mending . . . . .	Reparo de la Ropa Blanca.
Napkins . . . . .	Servilletas.
Neckerchiefs . . . . .	Corbatas.
Night-caps . . . . .	Gorras de dormir.
— Night-shirts . . . . .	Camisas de dormir.
— Pairs of — . . . . .	Pares de —.
Petticoats . . . . .	Zagalejos.
Pillow-cases . . . . .	Almohadas.
Pockets . . . . .	Bolsillos.
Sheets . . . . .	Sábanas.
— Shirts . . . . .	Camisas.

Shirt Fronts	.	.	.	.	Pecheras Postizas.
Skirts.	.	.	.	.	Enaguas.
Sleeves	.	.	.	.	Mangas.
— Socks.	.	.	.	.	Calcetines.
— Stays.	.	.	.	.	Corsés.
— Stockings	.	.	.	.	Medias.
Table-cloths	.	.	.	.	Manteles.
Towels	.	.	.	.	Toallas.
— Trousers	.	.	.	.	Pantalones.
— Waistcoats	.	.	.	.	Chalecos.

The best method of acquiring the Spanish language is to establish oneself in a good *casa de huéspedes*, to avoid English society and conversation, to read Don Quijote through and aloud before a master of a morning, and to be schooled by female tongues of an evening. The ladies of Spain prove better mistresses, and their lessons are more attended to by their pupils, than the inflections and irregular verbs of a language master.

#### § 17.—HINTS ON CONDUCT—TRAVELLING COMPANIONS.

The observance of a few rules in a country where "manners maketh man," will render the traveller's path one of peace and pleasantness. A word of advice may therefore be offered to English tourists about to visit Spain for the first time. The Spaniard is kind and courteous in his demeanour towards his fellow-passengers, both in railway carriage, diligence, and hotel. Never lose your patience with a Spanish official: always endeavour to maintain a quiet and unruffled demeanour, and try to imitate the Spaniard himself in his habit of "Resignation," taking *his* motto for *your own*, "*Paciencia y barajar*," and *above all things else* remember, when nothing pleasant can be said, that "whilst speech is silver, silence is often golden!"

Always remember that every Spaniard (be his class what it may) considers himself a *Caballero*, a gentleman, and an old and well-born Christian one, *Cristiano viejo y rancio*, and therefore your equal. When his self-esteem and personal sensitiveness are once conciliated, he is quick to return the compliment, and to pay every deference to the judicious stranger by whom he is put in his proper place; all attempt to bully and browbeat is loss of time, for Spaniards are not to be driven by a rod of iron, still less if wielded by a foreigner. Civil words are everywhere the best defence, and lifting the hat is the signal of peace and good will; the sensitive Spaniard stiffens when hats are not off, and bristles up like a porcupine against the suspicion of a disdain. Be especially polite to officials, from the odious custom-house upwards. Dismiss the nonsense of robbers from your head, avoiding, however, all indiscreet exhibition of tempting baits, or chattering about your plans and movements. Avoid logomachies, or trying to convince the natives against their will; it is arguing against a north-east wind, and a sheer loss of time, too; for, in a fine, indolent climate, where

there is little to do, the otiose twaddlers spin Castilian nonsense by the yard.

In the large towns the costume of an English gentleman is the best; the cashmere or alpaca is far preferable to cloth, which is intolerable in the hot weather. Many Spaniards wear linen suits in the summer, and linen cricket-shoes.

The advance of civilization has caused a revolution in regard to the dress of both gentlemen and ladies, and many Parisian fashions are now adopted in the Peninsula. Black, however, is still the favourite colour for ladies' dresses, and mantillas are usually worn at church, and at the theatre and bull-fights. Parasols are used, but the fan is still the national protector against the sun; small buff or white umbrellas, lined with green, are much used both by ladies and gentlemen during the summer months. A warm cloak or shawl is indispensable, as, in the evenings, the air is apt to be chilly, even during the spring and summer.

Carry the least possible amount of luggage, never forgetting that none is so heavy and useless in Spain as preconceived prejudices and conventional foregone conclusions, although of genuine London or Paris manufacture. When you arrive at the place of your destination, if you wish to do or see anything out of the common way, call on the *gobernador*, *alcalde*, or chief authority, to state frankly your object, and request his permission. For riding tours and in all out-of-the-way districts, the traveller may adopt the national costume of the road; to wit, the peaked hat, *Sombrero gacho*, the jacket of fur (*Zamarra*) or of cloth (*Marselles*); the grand object is to pass as nearly as possible for a native. You may possibly thus escape the beggars, which are the plague of Spain, and have a knack of finding out a stranger, and of worrying and bleeding him as effectually as the mosquitos.

In church Spanish women generally seat themselves on the pavement when at prayers; it is against all ecclesiastical propriety for a lady and gentleman, even man and wife, to walk about arm in arm in a church. Spaniards, on passing the high altar, always bow; beware of talking during Mass, when the ringing of a little bell indicates the elevation of the Host. It is the custom to take off hats when the consecrated wafer is carried by in the streets; and those Protestants who object to perform this act of respect should get out of the way, and not offend their Catholic brethren by a rude contempt of their most impressive ceremonial.

Conform, as nearly as you can, to the hours and habits of the natives; get up early, which is usual throughout Spain; dine or rest in the middle of the day in summer, for when everybody is either at table or the *siesta*, it is no use to be running about sight-seeing when you are the only person awake. On all occasions remember that most locks in Spain are to be picked with a silver key, and almost every difficulty smoothed away by a properly administered bribe, and how small an additional percentage on the general expenditure of a tour through Spain is added by such trifling outlays! Never wage a guerilla warfare about shillings and half-crowns, but have always plenty of small silver coins, for great is the amount

of good will, and *having your own way*, to be purchased in Spain by the judicious use of pesetas.

When on a riding journey, ATTEND TO THE PROVED ; take a mosquito net, and some *solution of ammonia*, the best antidote to their stings ; *never rub your eyes when inflamed by sun-glare and dust* except with your elbows, *los ojos con los codos*, but use hot water to them frequently, or a lotion of calomel and rose-water. "Prevention is better than cure." The only real safeguard consists in wearing a pair of German goggles during the glare of noon tide.

Letters of *Introduction* are desirable. In cities, when a lengthened stay is contemplated, their utility is obvious. They may be procured and taken on tours and excursions, but need not always be presented. Of service in cases of difficulty, they involve otherwise much loss of precious time in visits and in formal intercourse with strangers, whom one never saw before and may never meet again ; and for your life avoid being carried off from the *fonda* or *posada* to a hospitable native's house, if freedom and taking "ease in mine own inn" have any charms.

In choice of lodgings—in *winter*, secure upper floors which have a *southern* aspect ; in *summer*, a *cuarto bajo* (or ground-floor apartment) is the coolest. In Spain, during the cold months of the year, the sun supersedes the fire-place, and where his vivifying rays enter, the doctor goes out. Avoid the *braseiro*, the pan of heated charcoal, the parent of headache and asphyxia ; if cold, trust rather to additional clothing than to charcoal ; keep your feet warm and the head cool, by avoiding exposure to midday sun and midnight bottle : above all things, carry not the gastronomics of the cold North into the hot South. Live as the natives do, consuming little meat and less wine ; sleep the midday siesta as they do, and avoid rash exposure to the delicious cool night breezes. Sleep high in low grounds and marshy districts, avoiding the ground-floor, as the poisonous malarial fumes of fine climates creep on earth, and more so by night, when they are condensed, than by day ; throw physic to the dogs, avoiding constipation, and trusting to diet and quiet. Cod-liver oil may as well be taken out by consumptive travellers, as it is dear and indifferent in Spain.

When you have letters of introduction to any Spaniards, both ladies and gentlemen should be very particular to be well dressed on the first visit of etiquette : black is the correct colour of ceremony. Call yourself with your credentials. If the parties called upon be out, leave your credentials and card, turning down a corner of the card, which means that you have called in person. When you ring at the door, probably an unseen person will exclaim, *Quien es?* "Who's there?" The correct countersign is, *Gente de paz*, "Persons of peace." As the first visit is always formal, observe how you are treated, and practise the same behaviour exactly when the call is returned. You will be conducted to the best room, *sala de estrado*, and then led up to the sofa, and placed on the right hand. Great care will be taken of your hat—type of grandeeship—which a well-bred Spaniard seizes and seats on a chair as if it were a person ; or insists on your putting it on : *Cubrase V.* is the highest compliment that can be paid to a friend. Be careful to pay this compliment always



to the beaver of your visiting friend. When you get up to take leave, if of a lady, you should say, *A los pies de V. (usted), Señora*, "My lady, I place myself at your feet;" to which she will reply, *Beso á V. la mano, Caballero*, "I kiss your hand, Sir:" *Vaya V. con Dios, que V. lo pase bien*, "May you depart with God, and continue well;" to which you must reply, *Quede V. con Dios*, "May you remain with God." Ladies seldom rise in Spain to receive male visitors; they welcome female ones with kisses both at coming and going. On leaving a Spaniard's house, observe if he thus addresses you: *Esta casa está muy á la disposicion de V. cuando guste favorecerla*, "This house is entirely at your disposal, whenever you please to favour it." Once thus invited, you become a friend of the family. If the compliment be omitted, it is clear that the owner never wishes to see you again. When a lady makes a visit, a well-bred host gives her his arm to the door of her carriage. Remember always to pay a visit of ceremony to your male and female friends on their birthdays, or *el día de su santo*, and to attend to your costume and put on your best black: on New Year's day bring some small gift with you, as an *aguinaldo* (Christmas-box). In walking with a Spaniard, if you wish to show him respect, take care to let him be inside, nearest the wall: the same nicety of relative position should be observed in seating him on a sofa or in a carriage. A well-bred man when he meets a lady always makes way for her, passing outside; although the strict rule in street-walking, which, from their narrowness and the nice point of honour of touchy passengers, has been well defined, is that whoever has the wall on his or her right hand *is entitled to keep it*.

On passing soldiers on duty, remember that the challenge of a Spanish sentry is *¿Quién vive?* The answer is "*España*." Then follows *¿Que gente?* The answer is *Paisano*. The sooner and clearer strangers answer the better, as silence rouses suspicion; and in Spain, in times of revolution, a shot often precedes any explanation.

When you meet your Spanish friends, stop, and attend carefully to the whole process of greetings in the market-place. These things are not done there in our curt and off-hand way,—How are you? You must inquire after the gentleman's own health, that of his wife (*como está mi Señora la esposa de V.*), his children, et cetera, and then you will be thought to be a *hombre tan formal y cumplido como nosotros*, that is, as well-bred as a Spaniard. If when walking with a Spaniard you pass your own house, do not fail to ask him whether he will not step in and rest himself a little, *No quiere V. entrar en esta su casa, y descansar un ratito?* You beg him to come into *his*, not your house, for thus you offer it to him.

This offering obtains throughout. If a Spaniard admire anything belonging to another, his friend instantly places it at his disposal, *está muy á la disposicion de V.* The proper reply is a bow, and some sort of speech like this: *Gracias, está muy bien empleado*, or *Gracias, no puede mejorarse de dueño*. (Thanks, it is already in excellent hands; it cannot better its master by any change.) In like manner, and especially when outside cities, if any Spaniards pass by when you are lunching, picnicking, or eating, never fail to invite them to share your meal, by saying, *Gustan ustedes comer?* (Will your graces be pleased to dine?)

To omit this invitation is a flagrant breach of the laws of hospitality; nor is it always a mere compliment on their part, for every class of Spaniard is flattered if you will partake of their fare. However, it is safer to decline with the set speech, *Muchas gracias, buen provecho le haga á usted*. Never at all events, in this or on other occasions, omit these titular compliments. *Buen provecho* (may it do you good) is the correct form of salutation on rising from the dinner-table.

In towns there is scarcely any dinner society, and luckily; nor is such an invitation the usual compliment paid to a stranger, as with us. Spaniards, however, although they seldom *bid* a foreigner, will accept *his* bidding. It is necessary, however, to "press them greatly;" for the correct national custom is to decline. Remember also to apply a gentle violence to your guest, to induce him to eat, and if you are dining with him, let your stomach stretch a point; for unless you overeat yourself, he will fancy that you do not like his fare. It is the custom in cafés for *one* to pay for all his acquaintance who may be seated at his table: he who asks his friends what they will take must discharge the account afterwards. Again, if you see friends of yours refreshing themselves in café or public promenade, pretty ladies, for instance, with whom you wish to stand well, you may privately tell the waiter that you will be answerable for their account. It is very easy afterwards, when you meet with your fair friends, to let them infer who was their unknown benefactor. It was sometimes rather dangerous to accompany an extravagant *Andaluza* out shopping, *á las tiendas*, as a well-bred man of the old Spanish school was bound never to allow her to pay for anything. This custom, however, has got somewhat obsolete.

All Spaniards are prodigal to each other in cheap names and titles of honour; thus even beggars address each other as *Señor y Caballero*, Lord and Knight. The most coveted style is *Excelencia*, your Excellency, or, as it is pronounced, *Vuesencia*: it only belongs to *grandees* and men in highest office. The next is *Vuestra Señoría*, your Lordship, of which the abbreviated form is *Usia*; this belongs to *titulos de Castilla*, to men who are titled, but not *grandees*. It is, however, very seldom used, except by the lower classes, who, when they want to toady an Englishman, will often say, *Por vida del demonio mas sabe Usia que nosotros*—"By the devil's life, your Lordship knows more than we do;" which, if a traveller has this Handbook, is very likely to be the fact, as the natives generally know nothing. The common form of You is *Usted*; *vuestra merced*, your grace. It is generally written simply *V.*, or in older books *Vmd.* If you do not know a Spaniard's Christian name, it is well-bred to insert the *de*, the German *Von*. Thus *Señor de Muñoz* is the appellation of a gentleman; *Senor Muñoz* that of a nobody. When the Christian name is used with the title Don (Dominus, Lord), this Don becomes exactly equivalent to our knightly Sir, and never must be prefixed to the patronymic by itself. Thus you must say Don Hernando Muñoz, and not Don Muñoz, which sounds as ridiculous and ignorant to Spanish ears as Sir Peel or Sir Murchison would to curs.

Whilst discussing Spanish names we would call *especial attention* to the Spanish custom of affixing to the patronymic the maiden name of

the mother, coupling the two with a “y.” Take, for example, a man of the name of Juan Garcia y Rubio : his son by a lady of the name of Blanco (if baptized in the Christian name of the father) would become Juan Garcia y Blanco, whilst his son by a lady of the name of Gonzales would become Juan Garcia y Gonzales. In addressing a man in conversation it is usual to say, “Don Juan Garcia,” dropping the mother’s patronymic, but when writing his name his full paternal and maternal name must be given.

Spaniards, when intimate, generally call each other by their Christian names, and a stranger may live among them and be known to all the town as “Don Ricardo,” without half-a-dozen persons in it being aware of his family name. The custom of *tutear*—the endearing *tutoyer*, unusual in England except among Quakers, although common in Germany and France—is very prevalent among familiar friends, and is habitual among grandes, who consider each other as *primos*, cousins.

The forms of letter-writing differ also from ours. The correct place of dating from should be *de esta su casa*, from this *your* house, wherever it is ; you must not say from this *my* house, as you mean to place it at the disposition of your correspondent ; the formal Sir is *Muy Señor mio* ; My dear Sir, is *Muy Señor mio y de toda mi consideracion* ; My dear Friend, is *Mi apreciable amigo* : a step more in intimacy is *querido amigo* and *querido Don Juan*. All letters conclude after something in this fashion—*quedando en el interin S. S. S. [su seguro servidor] Q. S. M. B. [que su mano besa]*. This represents our “your most obedient and humble servant :” a more friendly form is, *Mande Vmd. con toda franqueza á este S. S. S. y amigo afmo. Q. S. M. B.* When a lady is in the case, P. [*pies*] is substituted for M. [*mano*], as the gentleman kisses her feet. Ladies sign *su servidora y amiga* ; clergymen, *su S. S. y capellan* ; military men seldom omit their rank. Letters are generally directed thus :—

Al Señor,  
Don Fulano Apodo,  
Madrid.

Most Spaniards append to their signature a *Rubrica*, which is a sort of intricate flourish, like a Runic knot or an Oriental sign-manual. The sovereign often only *rubricates* : then her majesty makes her mark, and does not sign her name.

The traveller is advised *at least* to visit and observe the objects pointed out in the following pages, and never to be deterred by any Spaniard’s opinion that they are “not worth seeing.” He should not, however, neglect looking at what the natives consider to be worth a foreigner’s attention. As a sight-seeing rule in towns, make out a list of the lions you wish to see, and let your lacquey de place arrange the order of the course, according to localities, proper hours, and getting proper permissions. As a general habit, ascend towers in towns to understand topography ; visit the Plaza and chief markets to notice local fishes, fowls, fruits, and costumes—these are busy sites and scenes in the Peninsula ; for as Spaniards live from hand to mouth, everybody goes there every day to buy their daily bread, &c., and then, as else—

where, be more careful of keeping your good temper than sixpences: never measure Spanish things by an English standard, nor seek for moles in bright eyes. Scout all imaginary dismals, dangers, and difficulties, which become as nothing when manfully met, and especially when on the road and in the Fonda. View Spain and her inhabitants *en couleur de rose*, and it will go hard if some of that agreeable tint be not reflected on such a judicious observer, for, like a mirror, the Spaniard returns your smile or frown, your courtesy or contumely; nor is it of any use going to Rome if you quarrel with the Pope. Strain a point or two therefore, to "make things pleasant."

The majority of English tourists are probably little aware what extreme offence they give, not in Spain only, but everywhere on the Continent, by their abrupt manner in asking questions. If an Englishman wants to find a church or other building in a foreign town, he goes up to the first native he meets, possibly even omitting to take off his hat, and begins without a word of preface or apology, *Où est ? Wo ist ? dov' è ? donde está ?* according to the language of the country in which he may happen to be travelling. He does not intend to be rude, and has no idea whatever that a question put in such a form is little short of an insult to the person addressed. In his own country he would speak less abruptly; but, with a somewhat limited continental vocabulary at his command, he thinks it wiser to go straight to the point, and employ as few words as possible. No doubt it is wiser, and far more practical. The Englishman makes himself understood, and gets his answer; but not the less surely does the native go his way, blessing fearfully the bad manners of the questioner. The traveller will do well to learn thoroughly by heart, and keep constantly at his tongue's end, the three short phrases, *Dígame usted* (please tell me), *déme usted* (please give me), and *hágame usted el favor* (be so kind). They are soon committed to memory, and they will carry him all over Spain.

## § 18.—THE SPANISH SCHOOL OF PAINTING.

The following sketch of the Spanish school of painting may be useful to the traveller when visiting the galleries and churches of the Peninsula.

The earliest paintings which he is likely to find in Spain are by feeble imitators of the Italian and Flemish masters of the end of the 14th century and of the 15th. They are principally in the cathedrals and churches of Toledo, Cordova, Seville, Avila, Burgos, and other large towns. A few have recently been added to the Museum of Madrid, where, however, Spanish art is historically but ill represented. They are, for the most part, of no great interest, and have little of the charming simplicity and tenderness of the works of the contemporary Italian masters; nor do they show the power of expression and of rendering details that distinguishes the early Flemish painters. In colour they are sombre and monotonous—a quality which characterises the whole Spanish school. Starnina (b. 1354) and Dello Delli (b. 1404), Florentine masters of reputation, settled in Spain; John Van Eyck and other Flemish painters also visited the Peninsula. It is not impossible that the frescoes which may still be seen in the chapel of Archbishop Tenorio, opening into the cloisters of the Cathedral of Toledo, may be by Starnina. They were evidently painted

by one who followed the traditions of the school of Giotto. The curious paintings on leather in the ceiling of the "Sala de Justicia," in the Alhambra, are also attributed to an Italian artist of the 14th century.

Amongst the earliest known Spanish painters who formed their style upon the combined Italian and Flemish influence, were, in the 15th century : *Sanchez de Castro*, of Seville, whose works have, for the most part, perished ; *Pedro Berruguete*, a painter of some reputation, to whom are attributed a series of pictures in the Madrid Gallery of the Life of S. Domenic Guzman ; *Santos Cruz*, his associate, to whom are also assigned some panels in the same collection ; *Rincon*, born, it is said, in 1446, who, like Giotto in Italy, has the credit in Spain of being the author of all old pictures by unknown hands ; his son *Fernando Rincon* ; *Fernando Gallegos*, born at Salamanca, who, according to Cean Bermudez, studied under Albert Dürer, and whose principal works are in the cathedral of his native city (Ford terms him the Van Eyck of the Peninsula) ; *Juan de Borgogna*, who, as his name indicates, may have been born out of Spain. He appears to have learnt his art in Italy, probably in the Venetian school. His principal work is the History of the Virgin, in fresco, on the walls of the chapter-house of the Cathedral of Toledo, which is not without considerable merit. He also painted at Avila and in other towns.

*Alonso Berruguete*, the son of Pedro, born 1480, went to Florence, and placed himself under Michael Angelo, whom he accompanied to Rome in 1504—studying under him painting, sculpture, and architecture. He returned to Spain in 1520, and made a revolution in Spanish art by introducing a broader and grander mode of treatment in imitation of his great master. Charles V. appointed him "pintor y escultor de camara." Of his works in painting none are known, but of his sculpture in marble, stone and wood, especially for architectural decoration, many fine examples exist in the Peninsula. He had many pupils and imitators, whose inferior works are usually attributed by ignorant guides to Berruguete.

The celebrated *Antonio* or *Antony Moro* came to Spain in 1552, as painter to the Emperor Charles V. and Philip II. He founded the Spanish school of portrait painting. The Madrid Gallery contains some excellent portraits by him, especially that of Queen Mary of England. Many of those he painted of the royal family of Spain and of European princes which were in the Pardo were burnt with that palace. His most distinguished Spanish pupil was *Alonso Sanchez Coello* (died 1590), whose portraits of Philip II. and III., of various members of the House of Austria, and of Spanish knights and ladies, preserved in the Madrid Gallery and in private collections, prove him to have been a painter of no ordinary merit. He was especially skilful in representing the rich costumes of his day, but he lacks the delicate touch, and the power of giving natural expression to his portraits, of his master. His drawing is generally hard and "dry." *Juan Pantoja de la Cruz* (b. in Madrid, 1551 ; d. about 1609) was Sanchez Coello's best pupil. He was employed by Philip II. and Philip III. and their courts, and painted the latter king on horseback for the fine bronze statue commenced in Italy by Giovanni da Bologna, and finished by Tacca, now in the Plaza Mayor, at Madrid. The pictures by him of religious subjects in the Madrid Gallery are of inferior merit, but his portraits in the same collection prove him to have been a skilful painter.

A more truly Spanish painter than any of the former was *Luis de*

**Morales**, called *El Divino Morales*, "more from his painting subjects of divinity than from any divinity of painting." He was born at Badajoz early in the 16th century. His works have obtained a reputation which they do not deserve. His drawing is so defective in its conventional stiffness, and in expression he is so grotesquely unnatural and exaggerated, that it is scarcely to be believed that he lived nearly a century later than the great Umbrian painters. His colour is ashy and disagreeable in tone; the subjects of his pictures are generally the Agony of Christ, and the Sorrows of the Virgin; and he has a certain vulgar power of rendering intense physical suffering and strong emotions, which make them popular in Spain. Spanish writers on art, indeed, do not hesitate to rank his works with those of Michael Angelo and Leonardo da Vinci. The most that can be said for them is that they show a certain individuality, which has been coarsely imitated by others whose works pass for those of the master. In the Madrid Gallery are some characteristic pictures by Morales, such as the 'Presentation of the Infant Christ in the Temple' (No. 849).

Another Spanish painter, who, like Morales, enjoys, both in Spain and elsewhere, a higher reputation than he deserves, is *Vicente Juan Macip*, usually known as **Juan de Juanes**. He was born about 1523, in the province of Valencia, and studied in Italy, copying the works of Raphael and his school. The Spaniards boastfully call him the "Spanish Raphael." His best pictures are at Valencia; but the Madrid Gallery possesses some characteristic examples—such as the series representing the martyrdom of St. Stephen. His portraits are sometimes excellent. He was a brilliant colourist, and was successful in representing costume and drapery; but in drawing, grace of composition and harmony of tone, in fact in all the highest qualities of his art, he was far behind the great Italian painters who preceded him by half a century, and whom he but feebly imitated. He died in 1579.

In the 16th and beginning of the 17th centuries many Italian painters, encouraged by the liberal patronage of the Spanish kings of the House of Austria, came to Spain. They were employed in decorating the halls of the Escorial, and of other royal palaces, and in painting for churches and convents. **Pedro Campaña**, although a Fleming by birth (born in Brussels in 1503), had studied in Italy, and had formed his style upon the Italian masters. He settled in Spain, and painted, in 1548, the celebrated 'Descent from the Cross,' now in the Cathedral of Seville, which was so much admired by Murillo that, by his desire, he was buried in front of it. **Vicente Carducci** or *Carducho* (born at Florence, 1585; died in Madrid, 1638) was brought to Spain by his brother Bartolomeo. According to Cean Bermudez, he exercised great influence on Spanish painting by his works, and by the 'Dialogues on Art' which he published. His principal pictures, representing the Life of S. Bruno, were painted for the monks of the Cartuja del Paular. They are in the broad and somewhat academical manner of the Italian eclectic schools of his time. **Eugenio Caxés** (b. 1577; d. 1642) was the son of a Florentine painter established in Spain. He was also employed in decorating the palaces of Philip III. One of his principal works is 'The Landing of the English at Cadiz under Lord Wimbledon,' in the Madrid Gallery. The portraits in this picture are not ill painted, but the composition is clumsy and the colouring feeble.

These, and other Italian painters, such as Antonio Rizzi, Pellegrino

Pellegrini, Nardi, and Zuccaro, and Spaniards who had studied in Italy, such as Navarrete, Ribalta, and especially Ribera, may be said to have founded that school which is generally known as the "Spanish," and which includes the great names of Velasquez and Murillo. **Juan Fernandez Navarrete**, called *El Mudo*, or "the Dumb," from his infirmity (b. at Logroño, 1526; d. 1579), studied in Italy, and principally at Venice, where he formed his style which earned for him the title of "the Spanish Titian." His works, which are distinguished by a free and broad treatment, especially in the draperies, are for the most part in the Escorial. Two pictures in the Madrid Gallery, attributed to Sebastian del Piombo, are believed to be copies or imitations by El Mudo. **Francisco de Ribalta** (d. 1628) went young to Italy, where he studied the works of Raphael, Sebastian del Piombo, and their great cotemporaries so successfully that he is said to have been able to pass off, even in Rome, his pictures for originals by those masters. His manner and colour were Italian, modified by Spanish influence. One characteristic example of Ribalta is in the Madrid Gallery, 'An Angel appearing to St. Francis of Assisi' (No. 947); but his principal works are to be seen at Valencia. His son and scholar, **Juan de Ribalta**, died young in the same year as his father, whose manner he so closely imitated that his works frequently pass for those of Francisco Ribalta. **José Ribera**, although a Spaniard by birth and by character, may be considered rather as an Italian than a Spanish painter. He was born in the province of Valencia in 1588, and was placed as a boy under Francisco Ribalta. He went young to Italy, where he became a follower and imitator of Caravaggio and other painters of the Naturalistic school, who were then in fashion. Settling in Naples, he soon became celebrated as the "Spagnoletto," or little Spaniard. He painted a multitude of pictures, chiefly religious, of a gloomy and generally horrible character, such as martyrdoms, tortures, and executions. Some fifty specimens of his works may be studied in the Madrid Gallery, and there is scarcely a collection in Europe without them. The reputation which he had acquired in Naples soon extended to Spain, where his pictures were eagerly bought. No painter had so great an influence in forming the Spanish school, of which Velasquez and Murillo are at the head, as Ribera, although he himself never returned to his native country. He died at Naples in 1656, after having acquired great wealth, and many enemies, on account of his imperious, jealous, and vindictive disposition. A good example of his softer manner is the 'Jacob's Dream,' and of his savage manner the 'Martyrdom of S. Bartholomew,' both in the Madrid Gallery.

Two other Spanish painters may be mentioned who were close imitators of the Italian masters, **Pedro Orrente** and **Francisco Collantes**. The former (d. in Toledo 1644), called the "Spanish Bassano," introduced cattle and sheep into religious subjects after the manner of that master, whom he rivalled in richness of colour. One of his best works is the 'Martyrdom of Santa Leocadia,' in the sacristy of the Cathedral of Toledo. The Madrid Gallery contains one or two of his pictures in imitation of Jacopo Bassano. **Collantes** (b. 1599; d. 1656), a scholar of Vicente Carducci, was dry, cold, and academical in his drawing and colour. His best picture is the 'Vision of Ezekiel' in the Madrid Gallery (No. 705)—a repulsive subject cleverly treated. He was principally known by the landscapes he painted for the Buen Retiro Palace, which perished by fire.

A painter, not a Spaniard, but who lived and worked in Spain, must not be omitted, more on account of the false reputation he has acquired than for his merits—*Domenico Theotocopuli*, called **El Greco**, from the country of his birth. He died at Toledo in 1625, and is classed by Spanish writers on art amongst Spanish painters. He studied, in Italy, the Venetian masters, especially Tintoretto, whom he at times imitated, not without some success, especially in his portraits. In Spain he fell into a disagreeable, monotonous tone of colouring of an ashy grey, which, with execrable drawing, render the greater number of his pictures singularly disagreeable, if not absolutely repulsive. Some in the Madrid Gallery are almost caricatures. His best work is, perhaps, the 'Burial of the Count of Orgaz,' in the church of Santo Tomé at Toledo.

The Spanish school, as it has been shown, was not, in the true sense of the term, an original school. It was essentially Italian, modified by national disposition and local circumstances. The narrow bigotry of the people and of their rulers, the terrors of the Inquisition, and the influence of the priest, gave to it that sombre, religious, and naturalistic character, which distinguishes the works of almost every Spanish painter of the 17th and 18th centuries. Accomplished gentlemen and scholars, such as Ford and Stirling, and some French writers on art, obtained for the Spanish masters an exaggerated and fictitious reputation, which their works, now better known, have failed to sustain. The attempt to divide them into four schools—those of Seville, Madrid, Valencia, and Castile—has now been abandoned even by Spanish art-critics.† The traveller who takes the trouble to look into the question, and to visit the galleries which have been formed in Granada, Valladolid, Valencia, and other cities, will probably agree with them. The Spanish school, properly so called, had but a short existence in the 17th century, and only produced two really great painters—Velasquez and Murillo—and they do not rank with the greatest Italian masters. They hold a second place in art. Their cotemporaries, Zurbaran, del Mazo, Alonso Cano, Herrera, Roelas, and some others, were unquestionably men of ability, but far inferior to Velasquez and Murillo, and to the Italian masters even of the third class. However, this is a question upon which a traveller may form his own judgment without fear of offending any generally accepted canons of criticism.

The Spanish school is neither well nor fully represented in any public or private collection in Spain. The Museum of the Prado, at Madrid, is, however, exceedingly rich in the works of Velasquez and Murillo, although deficient in those of other Spanish painters. The public gallery of Seville contains some excellent Murillos, and good examples of Zurbaran and Roelas. In cathedrals and churches, especially those of Seville, the traveller will find interesting and important pictures by the principal masters, both of the early and later times; but they are generally ill seen. They are frequently placed in "Retablos," or vast altar-pieces of carved and gilded wood, which are peculiar to Spain. The public collections in the provincial cities and towns are, for the most part, beneath notice. No important private gallery, accessible to the traveller, now exists in the Peninsula. In that of the Duke of Pastrana, at Madrid, are some fine works by Rubens and Vandyke, inherited from the last Duke of Infantado. Portraits by good Spanish painters, even, it is said, by Velasquez, are still

† See preface to the 'Catalogue of the Madrid Gallery,' by Don Pedro de Madrazo.  
[Spain 92.]





cifixion,' in the same collection, is a grand and solemn conception, which has excited the enthusiastic admiration of some critics. Velasquez was essentially a "naturalistic" painter. In the representation of animals, especially dogs, and of details such as armour, drapery, and objects of still-life, he is almost without a rival. His freedom of touch and power of producing truthful effects by the simplest means are truly wonderful. His aerial perspective, his light and shade, his gradations of tone and colour, are all equally excellent, and have excited the admiration of Wilkie, and of the best judges of art.

The high offices which Velasquez held at Court gave him but little time to paint. The number of his pictures is, therefore, comparatively small. They were principally executed for the royal palaces; those which have escaped the fires that destroyed so many great works have been removed to the Madrid Museum. The portraits which are attributed to him in many public and private collections out of Spain are, for the most part, by his pupils, or imitators, and copyists. One of the most skilful of the latter was a certain Lucas, who, not many years ago, succeeded in deceiving many collectors. Amongst his best scholars were: **Juan Bautista del Mazo** (d. 1667), his son-in-law. How nearly he approached his master may be seen by his admirable portrait of D. Tiburcio de Redin, and the view of Zaragoza, in which the figures have even been attributed to Velasquez, in the Madrid Gallery (Nos. 789 and 788). **Pareja**, his half-caste slave, and afterwards freedman (d. 1670), who imitated his master in his portraits, but not in his religious and other subjects, in which he followed the Dutch and Italian painters of the time; as in his 'Calling of St. Mark,' in the same Gallery. **Carreño**, a member of a noble family (b. 1614; d. 1685), who succeeded Velasquez as court painter, and who is chiefly known by his portraits of the idiot King (Charles II.), his mother, Mariana of Austria, Don John of Austria (not the hero of Lepanto), and other royal and courtly persons of the period. Spanish writers on art rank him with Vandyke, to whom, however, he was greatly inferior. His colouring is generally insipid, and wanting in vigour.

**Bartolomé Esteban Murillo** was born at Seville in 1616. He studied under Juan del Castillo, a very indifferent painter, but formed his style, like Velasquez, on the works of Ribera and the Italian naturalistic painters. Like that great master, too, he modified his "manner" three times, as he gained in experience and knowledge. From his boyhood he painted pictures which were sold in the market-place of his native city, and bought by dealers; chiefly, it is said, for exportation to the Spanish colonies in America. After obtaining a considerable reputation at Seville, he went to Madrid to improve himself by the study of the works of the great Italian masters in the Royal Collection. Their influence led him to modify his first style, called by the Spaniards *frio* (cold), in which he had imitated the brown tints, dark shadows, and conventional treatment of drapery of Ribera; but he did not abandon it altogether. It may still be traced in his second, or *calido* (warm) manner, as in the celebrated 'Holy Family,' called 'del Pajarito' (No. 854), in the Madrid Gallery. The advice of Velasquez, who treated him with great kindness, and the works of Titian and Rubens, led him to adopt a warm, harmonious, and transparent colouring, and a more truthful rendering of nature;

at the same time his drawing became more free, if not more correct. His third manner is termed by the Spaniards *vaporoso* (misty), from a gradual and almost imperceptible fusion of tints, producing a kind of hazy effect. In it are painted, for the most part, his well-known 'Miraculous Conceptions,' the Virgin standing on the crescent moon attended by angels. The three manners of Murillo are neither so well defined nor so easily recognised as those of Velasquez. He never completely abandoned one of them for the other, and in his last pictures he frequently returned to his *calido* style. As a portrait-painter he was inferior to Velasquez, although he excelled even in this branch of his art. He was also inferior to his great cotemporary in his landscapes, which are conventional, and wanting in a true feeling for nature. It was in religious subjects, and especially in his Holy Families, that he surpassed him. His Virgins are taken from the common type of Andalusian beauty, slightly idealised; but he gives to them an expression of youthful innocence and religious sentiment, which makes him the most popular of Spanish painters. The Spaniards are naturally proud of him. They believe that he unites the best qualities of the greatest masters, and surpasses them all. By less partial critics he is, however, placed second to Velasquez, who unquestionably possessed a more original genius.

Returning to Seville, after his first and only visit to Madrid, Murillo established himself there for the rest of his life, painting, with the help of scholars, many pictures for churches and convents in Spain and her colonies. In the Peninsula, his best works are now only found at Madrid and in his native city. The French invaders and the picture-dealers carried the greater number away. Amongst those most worthy of note at Madrid are the 'St. Elizabeth of Hungary tending the Sick,' and the 'Patrician's Dream,' now in the Academy of S. Fernando, and the two 'Immaculate Conceptions' in the Gallery: at Seville, 'St. Thomas of Villanueva distributing Alms to the Poor,' in the public Museum; the 'St. Anthony of Padua' in the Cathedral; and the pictures in the Caridad. Of his well-known sun-burnt beggar-boys and girls there are none, that we know of, in Spain; many of those in European collections are probably by his favourite pupil, **Villavicencio**, in whose arms he died at Seville in 1682. There is a picture by this painter, who was of a noble family, and rather an amateur than an artist, in the Madrid Gallery, representing a group of boys at play. It has no great merit, but shows how he attempted to imitate his master in this class of subject. He was born in 1635, and died in 1700. The imitations and copies of Murillo by **Tobar** (d. 1758) are so successful that they frequently pass for originals. The same may be said of some by **Meneses**, who died early in the 18th century.

Amongst the cotemporaries of Murillo was **Iriarte** (b. 1620; d. 1685), one of the few landscape-painters that Spain has produced. His landscapes were much esteemed by Murillo, but they are not entitled to rank with the works of any of the great masters in this branch of the art. The Madrid Gallery contains five examples of them.

The following painters may be mentioned amongst the best and most characteristic of the second class in the Spanish school:—**Francisco de Zurbaran**, born in Estremadura in 1598, died at Madrid, 1662, was essentially a religious painter, and his sombre colouring and the subjects of his pictures are characteristic of Spanish bigotry and of the Inquisition. In

Spain he is chiefly known by his altar-pieces for churches and convents; out of Spain by his monks and friars. A few figures of female saints prove that he was not insensible to grace of form and beauty of colour. But he is usually mannered, and without dignity. A disagreeable reddish hue pervades his larger pictures. He formed himself, like his cotemporaries, on the study of the Italian painters of the Naturalistic school. Philip IV. is said to have named him "Painter of the King, and King of Painters." He enjoyed the first title, but did not merit the second. His best work in Spain is, perhaps, the 'Apotheosis of S. Thomas Aquinas,' in the Seville Museum. It is a grand, but somewhat stiff and unpleasing composition. Zurbaran is badly represented in the Madrid Gallery. The 'Christ Sleeping on the Cross' is the most popular in it. One or two of his works are to be found in the Academy of San Fernando.

**Alonso Cano** (born at Granada, 1601; died there, 1667) enjoys the highest reputation in Spain after Zurbaran. He was painter, sculptor, and architect, and, moreover, carved and painted wooden figures of the Virgin and Saints, an art in which he attained great success and renown. Many examples of his skill may be seen at Granada. One of the most celebrated is the statuette of St. Francis in the sacristy of the Cathedral of Toledo. Cano was a violent, but not unkindly man, constantly engaged in quarrels and law-suits. He ended by becoming a canon of the Cathedral of Granada, after narrowly escaping from the clutches of the Inquisition. His drawing is carefully studied, but is frequently exaggerated, and wants ease and flow; his colouring conventional and somewhat weak; but there is a delicacy of expression and refinement in his works which have earned him the praise of some critics. The Madrid Gallery contains a few of his pictures: amongst them a Dead Christ; but he is best seen at Granada.

**Francisco Herrera el Viejo**, or the elder (b. 1576; d. 1656). His principal works are at Seville and out of Spain. The Madrid Gallery contains nothing by him. Spanish writers on art attribute to him the introduction into Spain of a new style of painting, characteristic of the national genius. It was vigorous, but coarse, and has little to recommend it even to those who admire the Italian eclectic school. Like Cano, he was a man of hot temper, quarrelled with his pupils, amongst whom was Velasquez, and was thrown into prison on a charge of coining false money. He was released by Philip IV. on account of his merits as a painter. His best work in Spain is the 'Last Judgment,' in the church of St. Bernardo at Seville, which is praised for its composition and the correct anatomy of the human form. Herrera painted in fresco, for which he was well fitted from his bold and rapid execution; but his works in that material have, for the most part, perished.

**Francisco Herrera el Mozo**, or the younger (b. 1622; d. 1685), son of the former, studied at Rome, where he was chiefly known for his pictures of dead animals and still life. The Italians nicknamed him "Lo Spagnuolo dei pesci," from his clever representations of fish. He was a painter of small merit; weak and affected in his drawing, colour, and composition. The Madrid Gallery contains but one of his pictures—the 'Triumph of S. Hermenegildo.' Like his father, he painted frescoes, some of which are still preserved in the churches of Madrid. He was also an architect, and made the plans for the 'Virgen del Pilar' at Zaragoza.

**Juan de las Roelas**, commonly known in Spain as "El Clérigo Roelas," was born at Seville about 1558, and died in 1625. He studied at Venice; hence the richness and brilliancy of colour in his best works, as in the fine picture of the 'Martyrdom of St. Andrew,' in the Museum of Seville. In the churches of that city are some altar-pieces by him worthy of notice. He is scarcely known out of Spain, or, indeed, out of Seville, although he may be ranked amongst the best of the Spanish painters of the second rank. The picture in the Madrid Gallery attributed to him, if genuine, is a very inferior work.

**Juan de Valdés Leal**, born at Cordova in 1630, died at Seville 1691, was a painter of considerable ability, but of a hasty and jealous temper, which he especially displayed towards Murillo, the superiority of whose work he would not acknowledge. His pictures are rare, and are best seen at Seville. The *Caridad* in that city contains two, representing the Triumph of Death, which are powerful, but coarse. He was also an engraver of skill.

**Francisco Rizzi**, the son of a Bolognese painter who had settled in Spain, was born at Madrid in 1608, and died there in 1685. He was a rapid and not unskilful painter, and was employed to decorate in fresco, in the Italian fashion, the churches and royal palaces of the capital. His well-known picture in the Madrid Gallery representing the 'Auto de Fé' held in the Plaza Mayor before Charles II. and his Queen, Marie Luisa of Orleans, in 1680, although awkward and formal in composition, is cleverly painted.

**Claudio Coello**, died 1693, was chiefly employed by the Spanish court in portrait-painting and in decorating the royal palaces for triumphs and festivities. His best known and most important picture, in the sacristy of the Escorial, is the 'Santa Forma,' or 'Removal of the Miraculous Wafer of Gorcum,' in which he has introduced portraits of Charles II. and of the officers of his court. It is crowded and unskilful in composition, but has merits which show that he had preserved the best traditions of the Spanish school of painters, of whom he was almost the last.

The history of Spanish painting closes with the 17th century. During the 18th there appeared a few feeble painters who imitated, but were even immeasurably behind, the Luca Giordanos, Tiepolos, and other Italians whom the Bourbon kings invited to Madrid to decorate the new royal Palace, and to make designs for the royal manufactory of tapestries. The first who attempted to revive Spanish art was **Francisco Goya** (born in 1746), a vigorous but eccentric painter and etcher in aqua fortis, not wanting in genius. He studied at Rome, and returning to Spain executed frescoes, with little success, in churches at Madrid and elsewhere. He became "pintor de camara," or court painter, to the weak Charles IV. and vicious Ferdinand VII. In numerous portraits of these kings and of members of the Spanish Bourbon family he made them, perhaps with deliberate malice—for in politics he was an ardent liberal—even more hideous than they were. His large picture of Charles IV. and his family in the Madrid Gallery is the best, but by no means an attractive example of his skill, and is in parts, especially in the details of costume, not altogether unworthy of Velasquez, whom he sought to imitate. But his genius was chiefly shown in his etchings, in which in a grotesque, and not always decent way, he lashed the vices and corruption of his country, and vented

his hatred against its French invaders. The Spaniards are very proud of Goya. The author of the 'Guide to the Madrid Gallery' discovers in his works a union of the best qualities of Rembrandt, Titian, Paul Veronese, Watteau, and Lancret! He was, no doubt, a powerful and original painter, and his touch is often masterly; but he was incorrect in his drawing, and his colour is frequently exaggerated and unnatural. His designs for the tapestries in the royal palaces are generally weak and ill-drawn: but they are interesting as representations of national manners and costume. Goya died in voluntary exile at Bordeaux in 1828, having left Spain disgusted with the political reaction which set in on the restoration of the Bourbons, and with the persecution of the best and most enlightened of his countrymen. His works have of late years been much sought after, especially in France. His etchings, consisting chiefly of political caricatures (*caprichos*), scenes in the bull-ring, the horrors of war, &c., are rare. A new edition has recently been published of the 'Caprichos' from the worn-out plates.

Goya may be considered the founder of the modern Spanish school of painting, which has produced Fortuny, Madrazo, Palmaroli, and a number of other clever painters who have achieved a European reputation. It is not, however, in Spain, but in the private collections of London, Paris, and New York, that their principal works are to be found. Spaniards have little love or knowledge of art, and the high prices it is now the fashion to pay for Spanish pictures are beyond their means.

For the general history of Spanish painting the English traveller may consult Stirling's 'Annals of the Artists of Spain,' in 3 vols.; Head's 'Handbook of the Spanish School of Painting;' and Ford's able and witty criticisms scattered through the original edition of the 'Handbook for Spain.' The best Spanish authority on Spanish art is Cean Bermudez ('Diccionario Historico de los mas ilustres Profesores de las Bellas Artes en España'), who has been called the Spanish Vasari, and to whom all modern writers on the subject are more or less indebted. Don Pedro Madrazo, in his 'Catalogue of the Madrid Gallery' (in two volumes), has given valuable and accurate information relating to the principal Spanish masters and their works.

## § 19.—ARCHITECTURE IN SPAIN.

The history of architecture in Spain is similar to that of France and other countries of Northern Europe, with, however, the essential difference that Moorish art in the Middle Ages attained in Spain as great an importance as in the East, and when combined with Christian art, a new style was formed, known by the name of *Morisco* or *Mudejar*, which is not met with out of the Spanish Peninsula, and is of great interest.

Spanish architecture may be divided, after the prehistoric period, and invasions of the Phœnicians and Carthaginians, in the following manner:—

1. Roman period, until the invasions of the Goths.
2. Latin Byzantine style, 5th to end of 10th centy.
3. Moorish architecture, 8th to 15th centy.
4. Romanesque style, 11th, 12th, and part of 13th centy.
5. Pointed architecture, 13th, 14th, 15th, and part of 16th centy.

6. Mudejar style, 13th, 14th, 15th, and part of 16th centy.
7. Renaissance or Plateresque style, Græco-Roman, and Churrigueresque.

#### PREHISTORIC MONUMENTS.

Monuments of this kind are frequently to be met with in the Northern Provinces, Andalucia and Minorca. An important example is the *Cueva de Menga* (Antequera). It consists of a gallery of stones of enormous size, which was covered with earth forming a tumulus. Dolmens, menhirs, triliths, and oscillating stones may be seen at the plain of Alava (on the road from Vitoria to Pamplona), Arios (Navarre), Sierra de Sejos (Reinosa), Luque (Cordova), &c. The Talyots near Mahon (Minorca) are extremely interesting, and well worth a visit. Consult Fergusson's 'Stone Monuments,' and F. Duro's article in 'La Academia,' 1877, p. 184. These studies have only begun in Spain; much therefore remains to be investigated on this subject. It is difficult to classify Phœnician or Carthaginian architecture. Some fragments of walls at Tarragona, of immense polygonal stones, similar to those of the Etruscan and Greek acropolis, are of the highest interest. Their origin continues to be a matter of doubt.

#### ROMAN PERIOD.

Several of the inscriptions which have come down to us of this period (see 'Corpus Inscript.' vol. ii., Emil Hübner) mention different buildings of public utility and adornment which were in course of construction in Spain. The number which still remains is very great, and may be found in almost every province; many have, however, been sadly mutilated. The finest are undoubtedly the aqueduct at Segovia (constructed of huge stones, and still used for carrying water to the town), the Bridge of Alcantara (Estremadura), with its triumphal arch in the centre and temple at one end, and the walls of Lugo and Astorga. The localities in which the greater variety of Roman remains may be met with are: Tarragona, Murviedro (Valencia), Italica (Seville), and Merida. The student will also find much that will interest him at Antequera, Ronda, Leon, Jerez, Malaga, Elche, Cazlona, Clunia, Numantia (Soria), Talavera la Vieja, Yecla, and in the very important tombs lately excavated by an Englishman at Carmona.

The general structure of these monuments and their ornamentation are the same as those of ancient Rome: it is well known that the Romans imposed their art on the countries which came under their dominion.

#### LATIN BYZANTINE STYLE.

Two remarkable specimens exist of the Visigothic period: the church of San Roman de Hornija (near Toro), 646, and San Juan de Baños (near Venta de Baños), 661. Although these churches have suffered much from later additions, they still retain a great part of their construction and part of the primitive building. A great number of fragments remain in Spain of this period. They must be examined in order to judge this architecture. Some are capitals of columns in the cathedral of Cordova and some churches at Toledo, and different friezes and fragments which

have been applied to different uses at Toledo and Merida. The votive crowns found at Guarrazar, now at Cluny (Paris) and armoury of Madrid, give an excellent idea of the ornamentation of the Visigoths. Several examples of architecture remain posterior to the Visigoths, and anterior to the Romanesque style of the 11th centy. The most important are the churches of Sta. Maria Naranco and St. Miguel de Lino, near Oviedo, Sta. Cristina de Lena (Asturias), a very remarkable specimen of Byzantine construction, and the churches of San Pedro and San Pablo, Barcelona.

### MOORISH STYLE.

The invasion of the Arabs in 711 caused their architecture to extend itself in the Peninsula. Its adaptation to churches and other buildings of the Christians created a new style, known as *Mudejar*. The finest specimen of Oriental architecture in Spain is the mosque at Cordova (9th centy.). Byzantine models were copied there in the same manner as at Jerusalem, Damascus, and Cairo. The small mosque at Toledo (Cristo de la Luz) is of the same period, and part of the church of Santiago de Peñalva (Vierzo), the only example which is known of a Christian church built in the Moorish style.

During the 11th and 12th centuries this architecture underwent radical modifications in Spain, in the same manner as in the East, and a new style arose which is very different to the earlier one. No writers on this subject have explained this transformation in the East in a satisfactory manner: it is not easy to study this transition in Spain, for it coincides with the time in which the Spanish Moors were not rich or powerful enough to build large constructions, as they did in the 13th centy., after the kings of Granada had settled there. At this period of their art the forms of capitals, which partook of a Byzantine and classical form, changed. Tiles are used to decorate the walls, which are covered with an ornamentation in relief in stucco, in which are introduced inscriptions in Cufic and African characters; the ceilings are decorated with inlaid woodwork and stalactical pendentives in stucco. This style ends with the conquest of Granada, 1492. The Alhambra is the most important example of this architecture, and following it the Alcazar of Seville.

Owing to the gradual conquests by the Christians of towns belonging to the Mohammedans, several of them continued to be inhabited by Moors, who kept their customs and religion. They were called *Moriscos* or *Mudejares*. The chief industries of the country were in their hands, and several churches and other buildings of importance were built by them. They accommodated their architecture to European or Christian necessities, and created a new style (*Mudejar*), a mixture of Christian and Moorish art, which is only to be found in the Spanish Peninsula. The finest specimens are of the 14th centy. The religious constructions of this period are remarkable for their brick-work in towers and apses, and fine wooden ceilings, *artesonados*. Examples exist at Toledo, Seville, and Granada. The interesting synagogues built by Moriscos are at Toledo and Segovia. As specimens of civil architecture, the finest are Casa de Pilatos (Seville), Palace of Mendoza (Guadalajara), Archbishop's Palace (Alcalá), Casa de Mesa (Toledo). This style continued in vogue during the greater part of the 16th centy., although late Gothic was everywhere predominant.



A most striking example in which the three styles—Moorish, Flamboyant, and Renaissance—are combined, is to be found in a chapel of the cathedral of Sigüenza.

### ROMANESQUE STYLE.

This architecture was imported in the 11th and 12th centys. from France, even more directly than in other countries, owing to the immense influence exercised by a large number of prelates and priests, who came from Cluny and Cister, and the French princes and families who settled in Spain. The general features of this architecture are similar to those of France: the differences exist chiefly in the general plan of the churches rather than in their construction and ornamentation. The choirs in Spanish cathedrals are placed in the central nave, a traditional remembrance of the early basilica. In some localities, Segovia, Avila, and Valladolid, some of these churches have external cloisters, an Oriental or Italian modification, which never occurs in France or the north of Europe. Romanesque examples are very numerous in Spain. Some, such as the doorway of the Cathedral of Santiago (Galicia), and the Old Cathedral (Salamanca), are not surpassed by any similar buildings in Europe. Specimens are only found in the northern provinces, as the south was not conquered from the Moors until the 13th centy. Interesting examples exist in Asturias, Galicia, Castile, Aragon, and Cataluña. The cloisters of Gerona and Tarragona are unrivalled. Of the many striking examples of Transition from Romanesque to Early Pointed, the finest are the old cathedral of Lerida, the cathedrals of Tarragona and Santiago, and the collegiate church of Tudela.

### POINTED STYLE.

The specimens in Spain present no other variety than the choirs in the centres of the cathedrals. Although this style was imported from France early in the 13th centy., in the same manner as in Germany, Romanesque churches continued to be built, and Pointed architecture was only finally adopted at the end of the centy. The finest cathedrals in Spain of this architecture are those of Toledo, Leon, and Burgos. A great number of civil and religious buildings of this style are to be met with in Spain, in which the art-student will find constant elements of study: it underwent the same modifications in Spain as in other countries, until it reached, in the 15th centy., its latest period, the Flamboyant style. This style lasts longer in Spain than in other countries, and acquires great importance. The cathedrals of Salamanca (*la nueva*) and Segovia, both built in late Gothic, were begun in the 16th centy., when in other parts of Europe and even in Spain itself Italian Renaissance models were largely imported. Spanish cathedrals are undoubtedly, with the exception of Italy, the most interesting in Europe; for although they cannot compete in architectural details with those of France, they are vastly superior in regard to the objects they contain of ecclesiastical furniture of every kind—iron railings, carved stalls, monstres, church-plate, vestments, pictures, and sepulchres. The cathedrals of Toledo and Seville are museums in their way. No traveller interested in Gothic architecture should enter Spain without providing

himself with Mr. G. E. Street's '*Gothic Architecture of Spain*,' in which the history of it is lucidly explained, with the aid of drawings and plans.

#### REVIVAL, PLATERESQUE, GRÆCO-ROMAN, AND CHURRIGUERESQUE STYLES.

Italian models were copied in Spain from the end of the 15th centy. The portals of Santa Cruz at Valladolid and Toledo are of this period. Gothic architecture continued, however, for several years to alternate with this style. The combination of these styles produced an important series of models known in Spain by the name of *Plateresco*.

The revival of the fine arts coincided in Spain with the greatest power and richness of the country. The marriage of Ferdinand and Isabel united Castile, Aragon, and the kingdom of Naples. The conquest of Granada completed the political unity of the country: the discoveries of Columbus, Cortes, and Pizarro brought riches from a new world, and the union with the House of Austria, the Flemish States, and immense power, which it enjoyed during the reign of the Emperor Charles V. Renaissance architecture is better represented in Spain than in any other country except Italy. In almost all towns of importance admirable examples of this style will be found. The finest are at Salamanca: the University, S<sup>to</sup>. Domingo, Casa de las Conchas, and Salinas, San Marcos (Leon), Casa de Ayuntamiento (Seville), Valladolid, Zaragoza, Burgos, &c.

The Cathedral and Palace of Charles V. (Granada) may be quoted as an example of pure Græco-Roman style. Part of the Alcazar at Toledo belongs to this same period. The tendency to copy classical models increased daily. The Monastery of the Escorial may be considered the most important specimen of this school. In the 17th centy. the *Borrominesco* style was imported from Italy. The Pantheon at the Escorial is a good example. This architectural decay increased in Spain with great rapidity, and in no country did it reach to such an extravagant point. It lasted during the 17th and part of the 18th centuries. In Spain this style is called Churrigueresque, after the architect Churriguera. Examples will be found everywhere. The Transparente (Cathedral of Toledo), retablos of San Esteban (Salamanca), Cartuja (Granada), and façade of Hospicio (Madrid) may be considered the most remarkable.

The creation of the Academy of San Fernando, the French architects who accompanied Philip V., and the efforts of Charles III. to favour classical studies, produced the same pretentious and classical reaction as in the rest of Europe. The Palace and Convent of Salesas (Madrid) are specimens of the first movement. The Museo and Observatory of Madrid belong to the end of the last and beginning of the present century.†

† Consult '*Rude Stone Monuments*,' Fergusson, London, 1872. '*Estudios sobre la Epoca Celta en Galicia*,' Sarategui y Medina, Ferrol, 1868. Villamil y Castro, '*Antigüedades prehistóricas de Galicia*,' Madrid, 1868. '*La Academia*,' 1877. '*Monumentos Arquitectónicos de España*,' published by Government, large fol., Madrid, 1859-77. '*Noticias de los Arquitectos de España*,' 4 vols. 4to., Llaguno y Amirola, Madrid, 1829 (gives a list of Spanish architects). '*Recuerdos y Bellezas de España*,' Parcerisa, gives a vol. for each province. '*España artística y monumental*,' Villamil, Paris, 1846. '*Gothic Architecture in Spain*,' Street, London, 1865. '*History of Architecture*,' Fergusson, London, 1867. '*Ensayo histórico sobre los Diversos Generos de Arquitectura*,' Caveda, Madrid, 1848. '*Erinnerungen*,' von W. Gall, Munich. '*An Architect's Note-book in Spain*,' Sir M. Digby Wyatt. '*Arabian Antiquities*,' Murphy, London, 1816. '*Plans and Elevations of the Alhambra*,' Owen Jones, large folio, London, 1842. '*Essai sur l'Architecture des Maures et Arabes*,' Girault de Prangey, Paris, 1841. *Vide* '*Ecclesiologist*,' vol. xiv. 1853; '*Gentleman's Magazine*,' 1865, &c.

## § 20.—SPANISH LITERATURE.

The history of Spanish literature commences at the end of the 11th or beginning of the 12th century, when the dialect emerged from the corrupted Latin, and became an independent language capable of producing literary works.

The origin of the language may be traced to the writers of the 6th, 7th, to the 11th century. They wrote in the more or less barbarous Latin of the period. The most important authors of this time were San Isidoro and his pupils, St. Eugenio, St. Ildefonso, St. Eulogio, Alvaro, Sanson, Pero Alonso, and Oliva. The writers of the Roman period, Porcio Latro, Seneca, Lucan, Martial, Pomponius Mela, Columela, Silius Italicus, and Quintillian, though born in Spain, must be numbered among classical authors. The Spanish language is derived in a direct manner from the Latin, though it has been enriched by a great number of words belonging to the different nations which have occupied the whole or part of the Peninsula. Iberian, Punic, Greek, Visigothic, Hebrew, and Arabic words are met with in large numbers. The abundance of these last has induced some critics to infer that the origin of the language is Semitic, but its grammatical structure is undoubtedly Latin. The abundance of Oriental words does not influence its organisation, or produce any further result than to add nouns to the language.

Spanish literature is generally divided into three groups—12th century to end of 15th; 16th to 17th; 18th to the present day.

## 1ST PERIOD: THE 12TH TO END OF THE 15TH CENTURY.

It is highly probable that Spanish poetry began by commemorating the heroic deeds of Pelayo and other heroes who fought against the Moors; but we can trace nothing to that period. The earliest compositions which have reached us are, a *Charter of Oviedo*, 1145 (the *Charter of Aviles*, 1155, has been proved to be a forgery),† and two poems on the Cid, the favourite hero of popular Spanish poetry, 1040-1099. The best of these poems is the one beginning: *El mio Cid* (vide Ticknor). Though incomplete, it constitutes a real epic poem, and if examined in detail appears to have been written at the beginning of the 12th century.‡ Three contemporary works have reached us: *La Vida de Santa Maria Egipcíaca*, *El Libro de los tres reyes d'Orient*, and *Los tres reyes magos*. The first two were evidently written under a French influence; *Los tres reyes magos* was written for recital in a church.

The same intellectual development appears in Spain in the 13th century as in Italy and France. The universities of Palencia and Salamanca contributed towards it. The tendency of the writers of this period is to imitate classic authors. A priest, Gonzalo de Berceo, is the first poet of any importance in the 13th century, 1230: he wrote a large number of verses on religious subjects. His poem to the Virgin con-

† 'Discurso de la Academia Española,' 1865.

‡ Vide Milla, 'Poesía heroico popular en Castilla,' Barcelona, 1872.

tains some poetical passages. Two poems appeared shortly afterwards, *El Libro de Apollonio* and *El Libro de Alexandre*, by J. Lorenzo Segura, adapted from the history of Alexandre Le Grand, by Chatillon. The poem *Fernan Gonzalez* is of the same period: it is free from foreign influence. Prose is improved at the beginning of the century by the translation from Latin of the *Fuero Juzgo*, and other historical and didactical works.

Don Alonso el Sabio, 1221-1284, absorbs the scientific and literary life of Spain during his time: the most eminent of his countrymen, Spaniards, Jews, and Moors, gathered round him. So many works have appeared under his name that it is incredible they should all have been written by him. Probably only the poems, *Las Querellas*, written in the Castilian dialect, are his. An extensive Universal History, the first written in Europe in a vernacular language, the *Leyes de Partidas*, a series of legal works; *El Saber de Astronomia*, a cyclopædia of this science as it stood at that time; the *Cantigas*, a poem containing upwards of 400 compositions to the Virgin, written in the Gallician dialect and in the Provençal style, and several other works, have passed hitherto as proceeding from his pen.

Don Sancho el Bravo, a son of Don Alonso, wrote the *Lucidario* and *Libro de los Castigos*, a moral treatise dedicated to his son. The *Libro del Tesoro* and *La Gran Conquista de Ultramar* were translated at his instigation from the Latin. The Infante, Don Juan Manuel, 1282, a nephew of Don Alonso, wrote several works on different subjects. The finest is the interesting collection of fables, *El Conde Lucanor*. They are earlier than the Decamerone or Canterbury Tales.

Spanish poetry revived in the 14th century. The archpriest of Hita, 1330-1343, wrote thousands of verses on different subjects. Rabbi Don Santob, 1350, a Spanish Jew, dedicated to his friend, King Peter the Cruel, his principal poetical works. The best is on the *Danza de la Muerte*, a favourite subject of that time. Pero Lopez de Ayala, 1372-1407, who wrote the *Rimado de Palacio*, and Rodrigo Yañez, the author of the *Poema de Alonso XI.*, end the series of poets of the 14th century. Romances of chivalry became popular in Spain in the 15th century: their popularity lasted until the 16th, when Cervantes published his *Don Quijote*. *Amadis de Gaula* was the first work of importance of this kind; *Palmerin de Oliva*, &c., follow it.† The *Coronicas* belong to this period. They are semi-historical narratives, in which the leading events of each reign are described.

Provençal style was introduced into Spain early in the 15th century. It became very popular owing to the patronage of Don Juan II., 1407-1454. The most important courtiers imitated the king's example, and poems have reached us by Don Alvaro de Luna, Don Alonso de Cartagena and others. The Marquis of Villena and Macias belong to this period. Fernan Perez de Guzman wrote at this time his *Livros de los claros varones de España*, and Juan de Mena, an excellent poet, his *Laberynto* and *Dialogo de los siete Pecados mortales*. The last poet of the reign of Don Juan II. is the Marquis of Santillana. Several wrote late in the century: the most excellent among them being Jorge Manrique, whose *Coplas* on the death of his father are admirable. Novels begin

† Vide 'Catálogo de Libros de Caballeria,' P. de Gayangos.

at this time, generally copied from Italian models. The finest is *La Celestina*, written in acts like a drama, one of the best works in Spanish literature. The compilations of poems (*Cancioneros*) belong to this period.

Romances or ballads are the most original form of Spanish poetry. They constitute the popular epic poem, and are the most spontaneous productions of the Spanish language. They comprehend a great variety of styles. Their simple metrical form of eight-syllable lines of *asonant* verses became a favourite at once. A large number have reached us on every subject, and they should be read and studied by every traveller in Spain.†

#### 16TH AND 17TH CENTURIES.

The revival of Literature coincides in Spain with the period of its greatest power and prosperity. The early part of the 16th century is called *el Siglo de oro*. An Italian influence is predominant. Castillejo keeps to the earlier style in his charming compositions: *Diálogo entre el autor y su pluma*, and *Sermones de Amores*. Boscan and Garcilaso were the first to introduce the Italian measure into Spanish verse. Some poets wrote in both these styles. Gregorio Sylvestre is among the best of them; an excellent poet, but very little known.

Garcilaso was the earliest lyrical poet, 1503-1536. His verses are pure in style, in the manner of Virgil and Horace. His life is interesting: he fought by the side of Charles V., and was killed at the assault of the fortress of Fréjus (Nice). One of his contemporaries, Hurtado de Mendoza, a soldier and statesman, popularised classical studies. His best works are the *Rebellion de los Moriscos* and the well-known *Lazarillo de Tormes*. The classical style is now universally adopted in Spain. Fray Luis de Leon was undoubtedly the best poet of this period. His ode on the *Ascension* and his *Poema á la Virgen* may certainly be reckoned among the best compositions in the language. Several poets of an inferior order belong to the 16th century. Cesina, Acuña, Figueroa, Medrano, La Torre, Mesa, and Alcazar are among the best. Their works are clever in parts, but are generally unequal. This characteristic becomes a leading feature in Spanish poetry. At the end of the 17th century lyrics began to decay, but no author carried affectation and exaggeration to such a height as Gongora, 1561-1627: a gifted poet, full of charm in his simple compositions (*vide* translations by Archdeacon Churton), though most obscure in his *Soledades* and *Polifemo*. This style was called in Spain *culteranismo*, and not even the best dramatic authors of the 17th century were free from its defects. The imitators of Gongora continued until the 18th century, although here and there a poet like Rioja tried to check the movement.

Epic poetry in Spain is inferior to the dramatic and lyrical styles. The specimens which exist are cold and devoid of inspiration. *El Monserrate*, by Virues, *La Cristiada*, by Hojeda, *La Vida de San José*, by Valdivieso, and *El Bernardo*, by Balbuena, may be quoted as examples. *La Araucana*, by Ercilla, contains some poetical passages, but in general is hardly more than an historical narrative. *La*

† See 'Romancero General,' Duran.

*Gatomaquia*, by Lope de Vega, though a burlesque, is considered by many critics the best epic poem in the Spanish language.

Dramatic literature unites, perhaps, the highest conditions of originality and power. Its earliest productions are the liturgical representations of the Middle Ages—*Misterios* or *Autos*.† Although works of this kind are mentioned as early as the 13th century, the first which have a distinct dramatic character are the *Coplas* de Mingo Revulgo and *El Diálogo entre el Amor y un viejo*. These compositions were written under the reign of Henry IV. At the latter part of the 15th century a series of dramatic works already existed. Juan de la Encina began the history of the Spanish drama. Lucas Fernandez was a contemporary writer, and shortly afterwards Gil Vicente. Torres Naharro, 1517, published his *Propaladia*, which contains eight comedies. Lope de Rueda founded the modern school, and he is imitated and improved by his followers. The drama does not attain its highest importance until Lope de Vega (1562-1635), the most prolific of Spanish poets. He tells us he had written 1500 plays, without counting *Autos* and *Entremeses*. Cervantes says that forty companies of actors existed at this time in Madrid alone, consisting of no less than 1000 actors. In 1636, 300 companies of actors acted in different parts of Spain. Lope de Vega is rather unequal as a dramatic author; but *El mejor Alcalde el rey*, *La Estrella de Sevilla*, *La dama boba*, *La moza de cantaro*, entitle him to rank among the best European dramatists. Three authors share Lope's glory, Tirso, Calderon, and Alarcon.

No Spanish dramatist has surpassed Tirso in his facility of treating the most varied subjects in admirable versification. His comedy of *Don Gil de las calzas verdes* is as good as his dramas of *El Rey Don Pedro en Madrid*, *El condenado por desconfiado*, or *El convidado de piedra*. The popular type of Don Juan is taken from this drama. Alarcon is undoubtedly the most philosophical Spanish dramatist. His comedy, *Las paredes oyen*, is admirable, and *La verdad sospechosa*, so much admired by Corneille, as he tells us himself, when he took the plot for his *Menteur*. Calderon is the most popular dramatic author. He idealises more than his predecessors, and his genius embraces the most varied subjects. His comedies are charming; as examples, *La dama duende* and *Casa con dos puertas* are among the best. *El médico de su honra* is full of dramatic power, and nothing can be more poetical than *La Vida es sueño*. (*Vide* MacCarthy's translations.) The best imitators of the great dramatists are Rojas and Moreto: *Garcia del Castañar* by the former, and *Desden con el Desden* of the latter, are equal to the dramas of the great masters.

The earliest Spanish novels are *Lazarillo de Tormes*, by Hurtado de Mendoza, and the *Diana Enamorada*, by Monte Mayor. They are followed by *El Picaro Guzman de Alfarache* and *El Escudero Marcos de Obregon*, by Aleman and Espinel. A great number of novels were written in the following century, but were all eclipsed by Cervantes' *Don Quijote*, which is too well known to need any comment.

Several authors in the 16th and 17th centuries cultivated different literary styles. Quevedo is the most remarkable of them. He was the quaintest and most original of humorists. He wrote a number of works

† See 'Catalogo del Teatro antiguo Español,' La Barrera 1860.

of real merit, none of which have been so popular as his *Satiras* in prose and verse. (*Vide* Mr. Mew's "Quevedo," in 'Gentleman's Magazine,' Jan. 1878.)

Political and moralist writers of the 16th and 17th centuries are very numerous. Of these Guevara, Sta. Teresa, Fray Luis de Granada, Gracian (ably commented on by Mr. Grant Duff, 'Fort. Rev.' May, 1877), Saavedra Fajardo, Mariana, Morales, Zurita, and Solis are the most remarkable.

#### 18TH AND 19TH CENTURIES.

The end of the 17th century was the worst period of Spanish literature. Philip V., the first king of the house of Bourbon, 1700, did his utmost to improve the intellectual culture of the country. The *Biblioteca Real* was founded in 1711, and the *Academias de la Lengua, Historia, and Bellas Artes* in 1714; several literary reviews also appeared. The best poets of this period are Antonio de Toledo and Gerardo Lobo. The only productions, however, of any literary merit are the critical works of Flores, Masdeu, Mayans and others. During the reign of Charles III., 1759-1788, Melendez wrote some tolerable verses. He is followed by Fr. Diego Gonzalez, Cienfuegos, Nicolas de Moratin and others. The most original writers of the end of the 18th century are, however, undoubtedly Leandro Moratin and Ramon. The two comedies, *El Sí de las niñas* and *El Café*, by the former, are charming, and the *Sainetes*, by De la Cruz, in the manner of Plautus, continue to be very popular in Spain.

Spanish literature of the present century possesses no definite character, although several writers can bear comparison with the best Spanish authors of other periods. Every school and style has been copied: Byron, Schiller, Goethe, Victor Hugo, and Dumas. The earliest author of any importance is Quintana, a correct and inspired poet. His odes on *La Imprenta, Panteon del Escorial, and Batalla de Trafalgar* are very good. Martinez de la Rosa, Lista, and Nicasio Gallegos form a group of able versifiers. Espronceda is a constant imitator of Byron, although his legend of *El Estudiante de Salamanca* is original, and a very fine composition. Zorrilla is the best representative of the romantic school of 1830-1840: his works are sometimes unequal, and his legends are his best lyrical compositions. His finest dramas are *Don Juan Tenorio* and *El Zapatero y el Rey*. The *Romances* and drama of *Don Alvaro de Luna*, by the Duke of Rivas, have been very popular; but no author is so deservingly so as Breton de los Herreres, an excellent writer, who has left behind nearly 100 comedies, some of which, *Marcela, Muerete y veras, El pelo de la dehesa, &c.*, are perfect in their way. The indications given in the three following groups—poets, dramatic authors, and novelists—may be found useful.

POETS.—Zorrilla: *Legendas; Cantos del Trovador; Poema á Granada*. Palacios: *Poesias*. Grillo: *Poesias*. Aguilera: *Cantares*. Campoamor: *Doloras; Poemas*. Selgas: *Obras*. Becquer: *Obras*. Queral: *Rimas*. Arnao: *Caudillo de los ciento*. Trueba.

DRAMATIC AUTHORS.—Hartzenbusch: *Los Amantes de Teruel; La Jura en Sta. Gadea; Cuentos y Fabulas*. Tamayo: *La Locura de amor;*

*La bola de nieve*; *Los hombres de bien*. Ventura de la Vega: *El hombre de mundo*. Garcia Gutierrez: *El Trovador*; *Azon Visconti*; *La Criolla*. Ayala: *El tanto por ciento*; *Don Rodrigo Calderon*. Sanz: *Don Francisco de Quevedo*. Rubi: *La trenza de sus cabellos*; *Bandera negra*. Serra: *El amor y la Gaceta*; *El Loco de la buhardilla*. Echegaray: *En el Puño de la Espada*; *O Locura ó Santidad*; *La muerte en los labios*; *En el Seno de la muerte*.

NOVELISTS.—Fernan Caballero (Cecilia Bohl de Faber). All the novels published by this gifted lady are excellent; several have been translated into English. *La Gaviota*, *Lágrimas*, and *Clemencia* are the most popular. Castro y Serrano: *Cartas transcendentales*; *Estudios contemporaneos*; *Novela del Egipto*. Valera: *Pepita Jimenez*; *Dr. Faustino*; *El comendador Mendoza*; *Artículos literarios*. Alarcon: *El sombrero de tres picos*; *El Escandalo*; *Las Alpujarras*; *El niño de la Bola*. Correa: *Rosas y Perros*. Perez Galdos: a series of novels describing Spanish life in the last century, called *Episodios nacionales*; *Doña Perfecta*; *Gloria*; *La Desheredada*. Fernandez y Gonzalez, in the manner of Dumas: *Martin Gil*; *El Cocinero y el Rey*. Trueba: *Obras en prosa y verso*. Amos Escalante: *Costas y montañas*; *Ave Maris Stella*.

The best Spanish Literary Reviews are the *Revista de España*; *Revista de España y América*; *Revista contemporanea*; *Revista de Obras Públicas*; *Revista Europea*; *Revista de Archivos, Bibliotecas y Museos*; *El Averiguador*; *Boletín de la Sociedad Geográfica*; *Boletín de la Acad. de la Historia*; *Boletín de la Acad. de Historia Natural y Acad. de San Fernando*; *Memorial de Ingenieros*; *Gaceta agrícola del Ministerio de Fomento*; *El siglo médico*. Illustrated papers: *Crónica de la Industria*; *Ilustracion Española y Americana*; *Ilustracion Artística*; *L'excursionista*; *El Campo*; *Ilustracion Venatoria*.

FINE ARTS IN SPAIN.—*Monumentos Arquitectónicos*, fol.; *Museo Español de Antigüedades*, fol. Rivadeneyra, *Autores Españoles*,† and the excellent reprints of rare works, brought out by the *Bibliófilos Españoles*; *Libros de Antaño*; *Coleccion de libros españoles raros y curiosos*, appear at intervals.

## § 21.—GEOLOGY AND MINERALS.

The student who wishes to have an idea of the geological structure of the Spanish Peninsula must consult the 2nd Edition of 'Carte Géologique de l'Espagne et du Portugal,' by Messrs. M. de Verneuil and Collomb, with the 'Explication sommaire de la carte,' which accompanies it, and Señor Botella's 'Mapa Geológico.'

Amongst the principal modifications which the researches of Spanish and Portuguese geologists have introduced in M. Verneuil's map, are to be mentioned the great development of Cambrian strata in the west of Portugal and Estremadura in Spain (see Egozcue and Mallada, and Rebeiro and Delgado's works on the subject), and the perhaps too great reduction of what had hitherto been considered as Silurian deposits. The Cambrian formation is traversed by great intrusive masses of granite. The principal rocks found in this formation are a

† Consult 'History of Spanish Literature.' George Ticknor, Boston, 1864.



great thickness of slates and mica-schists, which in the province of Cáceres appear to attain a thickness of thousands of feet. In this formation are found some very important veins of lead and silver ores, as well as some of the richest deposits of phosphate of lime of Estremadura. The Silurian deposits are constituted at their base by a great thickness of greywacke and slates, followed by large masses of quartzite and limestone, on which repose a succession of fossiliferous slates. In the parts of the country already studied these deposits follow generally a (w. 36° N.) direction. Likewise, a great part of the Silurian of the south of Portugal and the province of Huelva in Spain has been seen to belong to the lower Carboniferous or culm of Silesia, the *Posydonomia Becheri* having been abundantly found. Carboniferous deposits have been signalled by Mallada in the Spanish Pyrenees of the province of Huesca. What is marked as Permian in M. de Verneuil's map in the province of Cuenca, has been questioned, probably with reason, by M. Cortazar in his 'Descripción geológica de la provincia de Cuenca'; whilst Señor Botella, in his map, considers Permian the dolomitic limestone of Sierra Nevada.

In the secondary formations some alterations have also been made. The Triassic fauna has been greatly enriched, and Sr. Mallada mentions twenty-nine species found in the provinces of Jaén, Albacete, Teruel, Palencia, &c. Probably some of what is represented by M. Verneuil as Triassic in his map, will be found to belong to other formations; as the researches of Messrs. MacPherson and Calderon in the provinces of Cadiz and Santander make it likely. Jurassic deposits have also suffered some modifications. The small patch in the west of the province of Santander is also extended. Wealden, and probably Purbeck deposits, have been discovered in the Peninsula by M. Delgado in Portugal, from Setubal to Cape Mondego, and by MM. Linares and Calderon, in the province of Santander, where a rather rich fresh-water fauna and flora have been found. In the chalk some small alterations must also be effected in the provinces of Castellon, Tarragona, Ternel, and Lerida, thanks to the labours of Messrs. Landerer and Vidal, where some very interesting horizons have been signalled. In tertiary deposits the most remarkable discovery has been a fresh-water Eocene deposit, discovered by Mallada in the province of Huesca.

With regard to eruptive rocks, the most important corrections to be effected are a great patch of serpentine rocks in the Serrania de Ronda, between this city and the sea, and huge outcrops of Porphyries and Diabase along a broad belt which extends from beyond Beja in Portugal to the banks of the Guadalquivir in the provinces of Cordoba and Jaén.

Such are the principal modifications which have been made in Verneuil's map. The most important localities where Fossils, Rocks and Minerals will be found in Spain are—

#### Fossils.

**Palæozoic.**—Silurian fossils of the earliest Fauna are found at *Murero* (Zaragoza) and at *Aleje*, *Corniero*, and *Adrados* (Leon).

Silurian fossils of the 2nd Silurian Fauna in the *Solana del Romeral*

(Almadenejos), *Huerta del Llano* (Almaden), and *Puente de las Orejas* (Ciudad Real).

Devonian fossils at *Ferrones* (Asturias) and *Alge* and *Corniero* (Leon).

Carboniferous fossils at *Langreo*, *Mieres*, and *Caldas de Oviedo* (Asturias), *Orbó* (Palencia), and *Belmez* and *Espiel*.

Mesozoic.—The principal localities where these fossils of the Triassic period may be met with are: *Mora de Ebro* (Zaragoza), where *Ceratites* are found; at *Manuel* (Valencia) the fossils which appear are converted wholly or partially into chalk; at *Cofientes* (Valencia), in sandstone, and at *Carlet* (Valencia) they are found in very large quantities.

Fossils of the Jurassic period are found at the *Laguna* of *Lariego* (Asturias) and *Becerril del Carpio* (Palencia). Fossils of the lower oolitic lias, at *San Adrian de Juarros* (Burgos). Fossils of the lower oolitic and Oxfordshire lias at *Ricla* (Tarragona). Fossils of the lower and middle lias at the *Sierra de Albarracin* (Teruel); of the lower oolitic lias at the *Islas Atalayas de Chisvert* (Castellon); of the upper Jura, of the Kimmeridge and Portland species at *Jaen*.

Purbeck fossils are to be found at the Valley of *Cabuerniga*, Santander; Tithonian at *Martos*, Jaen and Wealden in Portugal.

Cretaceous neocomian fossils exist at *Utrillas* and *Gargallo* (Teruel) and *Alcalá de Chisvert* (Castellon), *cenomanian* and *turomenon* at the *Sardinero* (Santander) and *Oviedo*; *garnumnensen* at the *Coll de Nargo* (Valle del Segre, Cataluña) and *Montalban* (Teruel); and *urgo aptian* at *Bullesta*, *Castell de Cabres* (Castellon).

Tertiary fossils.—Those belonging to the *nummulitic* species at *Santa Cilia*, *Atures*, and *Bocamorta* (Huesca), *Montserrat* and *Manresa* (Cataluña), *La Libreria*, between *Gijona* and *Ibi* (Alicante), and *San Vicente de la Barquera* (Santander).

Miocene fresh-water fossils are to be met with in a great number of localities on the table-lands of Castile. Two of the most remarkable are *Concua* and *Libros* (Teruel), the first on account of the abundance of fossil bones, and the second because they are fossilified by sulphur.

Sea-water miocene at *Carolina* and *Linares* (Jaen), *Montjuich*, *Barcelona*, *Alicante*, and *Alcoy*, and *Ninerola* (Valencia).

Of the Pliocene deposits specimens exist at *Cadiz*, *Arcos*, and *San Lucar de Barrameda*.

Quaternary fossils at *San Isidro* and other localities near Madrid; *Carrion de los Condes* (Palencia), *Udias* (Santander), where bones of *Elephas primigenius* and *Rhinoceros Licorhinus* are found, ossified by hydrocarbonate of zinc.

## § 22.—BULL-FIGHTS.

The bull-fight, let moralists say what they will, is the sight of Spain, and to see one certainly forms the first object of all the younger portion of travellers from every nation; and as not to understand after some sort the order of the course, the salient features, and the language of the "ring," argues in the eyes of the natives an entire want of liberal education, no Handbook for Spain can be complete without some elementary hints as to "what to observe," and what to say in the arena; there the past is linked with the present, and Spanish nationality is revealed, for trans-

Pyrenean civilization has not yet invaded this sacred spot. The bull-fight, or, to speak correctly, the Bull-Feast, *Fiesta de Toros*, is a modern sport, and never mentioned in any authors of antiquity. Bulls were killed in ancient amphitheatres, but the present *modus operandi* is modern, and, however based on Roman institutions, is indubitably a thing devised by the Moors of *Spain*, for those in Africa have neither the sport, the ring, nor the recollection. The *principle* was the exhibition of horsemanship, courage, and dexterity with the lance, for in the early bull-fight the animal was attacked by gentlemen armed only with the *Rejon*, a short projectile spear about four feet long. This was taken from the original Iberian *spear*, the *Sparus* of Sil. Ital. (viii. 523), the *Lancea* of Livy (xxxiv. 15), and is seen in the hands of the horsemen of the old Romano-Iberian coinage. To be a good rider and lancer was essential to the Spanish *Caballero*. This original form of bull-fight (now only given on grand occasions) is called a *Fiesta real*. Such an one Philip IV. exhibited on the *Plaza Mayor* of Madrid before our Charles I.; Ferdinand VII. in 1833, as the ratification of the *Juramento*, the swearing allegiance to Isabel II.; and Alfonso XII., on his marriages, Jan. 23rd, 1878, and November 29, 1879.

These *Fiestas Reales* form the coronation ceremonial of Spain, and the *Caballeros en Plaza* represent our champions. Bulls were killed, but no beef eaten; as a banquet was never a thing of Iberia.

The final conquest of the Moors, and the subsequent cessation of the border chivalrous habits of Spaniards, and especially the accession of Philip V., proved fatal to this ancient usage of Spain. The spectacle, which had withstood the influence of Isabel the Catholic, and had beaten the Pope's bulls, bowed before the despotism of fashion, and by becoming the game of professionals instead of that of gentlemen, it was stripped of its chivalrous character, and degenerated into the vulgar butchery of low mercenary bull-fighters, just as did our rings and tournaments of chivalry into those of ruffian pugilists.

The Spanish bulls have been immemorially famous. Hercules, that renowned cattle-fancier, was lured into Spain by the lowing of the herds of Geryon, the ancestor (*se dice*) of the Duque de Osuna. The best bulls in Andalusia are bred by Cabrera at Utrera, in the identical pastures where Geryon's herds were pastured and "lifted" by the demigod, whence, according to Strabo (iii. 169), they were obliged, after fifty days' feeding, to be driven off from fear of bursting from fat. Some of the finest Castilian bulls, such as appear at Madrid, are bred on the *Jarama*, near Aranjuez.

Bull-fights are extremely expensive, costing from 300*l.* to 400*l.* a time; accordingly, except in the chief capitals and Andalusia, they are only got up now and then, on great church festivals and upon royal and public rejoicings. As Andalusia is the head-quarters of the ring, and Seville the capital, the *alma mater* of the taumachists of the Peninsula, the necessity of sending to a distance for artists and animals increases the expense. The prices of admittance, compared to the wages of labour in Spain, are high.

Bull-baiting in any shape is irresistible to the Spaniard, his hostility to the bull grows with his growth, and the very children play at *toro*, just as ours do at leap-frog. Few grown-up Spaniards, when on a

journey, can pass a bull (or hardly even a cow) without bullying and insulting him, by waving their cloaks in the defiance of *el capco*.

The profits of the bull-fight are usually destined for the support of hospitals, and, certainly, the fever and the frays subsequent to the show provide patients as well as funds. The *Plaza* is usually under the superintendence of a society of noblemen and gentlemen, called *Maestranzas*, instituted in 1562, by Philip II., in the hope of improving the breed of Spanish horses and men-at-arms. The king is always the *Hermano mayor*, or elder brother. These tauromachian brotherhoods were confined to four cities, viz. Ronda, Seville, Granada, and Valencia, to which Zaragoza was added by Ferdinand VII., the only reward it ever obtained for its heroic defence against the invaders. The members, or *maestranter*s, of each city are distinguished by the colour of their uniforms: as they must all be of gentle blood, *Hidalgos*, and are entitled to wear a gaudy costume, the person-decoration honour is much sought for.

The day appointed for the bull-feast is announced by placards of all colours. We omit to notice their contents, as the traveller will see them on every wall.

The first thing is to secure a good place beforehand, by sending for a *Boletín de Sombra*, a "ticket in the shade." The prices of the seats vary according to position; the best places are on the northern side, in the *shade*. The transit of the sun over the *Plaza*, the zodiacal progress into Taurus, is certainly not the worst calculated astronomical observation in Spain: the line of shadow defined on the arena is marked by a gradation of prices. The sun of torrid, tawny Spain, on which it once never set, is not to be trifled with, and the summer season is selected because pastures are plentiful, which keep the bulls in good condition, and the days are longer. The fights take place in the afternoon, when the sun is less vertical. The different seats and prices are detailed in the bills of the play, with the names of the combatants, and the colours and breeds of the bulls.

The day before the fight the bulls destined for the spectacle are brought to a site outside the town. No amateur should fail to ride out to the pastures from whence the cattle (*ganado*) are selected. The *encierro*, the driving them from this place to the arena, is a service of danger, but is extremely picturesque and national. No artist or aficionado should omit attending it. The bulls are enticed by tame oxen, *cabestros*, into a road which is barricaded on each side, and then are driven full speed by the mounted *concedores* into the *Plaza*. It is so exciting a spectacle that the poor who cannot afford to go to the bull-fight, risk their lives and cloaks in order to get the front places, and the best chance of a stray poke *en passant*.

The next afternoon (Sunday is usually the day) all the world crowds to the *Plaza de toros*; nothing, when the tide is full, can exceed the gaiety and sparkle of a Spanish public going, eager and dressed in their best, to the *fight*. All the streets or open spaces near the outside of the arena are a spectacle. The bull-fight is to Madrid what a Review is to Paris, and the Derby to London. Sporting men now put on all their *majo*-finery: the distinguished ladies wear on these occasions white lace mantillas; a fan, *abanico*, is quite necessary, as it was

among the Romans. The *aficionados* and "the gods" prefer the pit, *tendido*, the lower range, in order, by being nearer, that they may not lose the nice traits of *tauromaquia*. The *plaza* has a language to itself, a dialect peculiar to the ring. The *coup d'œil* on entrance is unique; the classical scene bursts on the foreigner in all the glory of the South, and he is carried back to the Coliseum under Commodus. The president sits in centre box. The proceedings open with the procession of the performers, the mounted spearmen, *picadores*; then follow the *chulos*, the attendants on foot, who wear their silk cloaks, *capas de durancillo*, in a peculiar manner, with the arms projecting in front; and, lastly, the slayers, the *espadas*, and the splendid mule-team, *el tiro*, which is destined to carry off the slain. The profession of bull-fighter is very low-caste in Spain, although the champions are much courted by some young nobles, like our blackguard boxers, and are the pride and darlings of all the lower classes. Those killed on the spot were formerly denied the burial rites, as dying without confession, but a clergyman is now in attendance with *Su Magestad* (the consecrated Host), ready to give always spiritual assistance to a dying combatant.

When all the bull-fighting company, thus glittering in their gorgeous costume, have advanced and passed the president, a trumpet sounds; the president throws the key of the *toril*, the cell of the bull, to the *alguacil* or policeman, which he ought to catch in his feathered hat. This gentleman is unpopular; the people dislike the finisher of the law, and mob him by instinct as little birds do a hawk: as the *alguacil* generally rides like a judge or a Lord Mayor, many are the hopes and kind wishes that he may tumble off and be gored by a bull of *Nemesis*. The different performers now take their places as our fielders do at a cricket-match. The bull-fight is a tragedy in three acts, lasts about twenty minutes, and each consists of precisely the same routine. From six to eight bulls are usually killed during each "funcion;" occasionally another—*toro de Gracia*—is conceded to popular clamour, which here will take no denial.

When the door of the *toril* is opened, the public curiosity to see the first rush out is intense; and as none know whether the bull will behave well or ill, all are anxious to judge of his character from the manner he behaves upon first entering the ring. The animal, turned from his dark cell into glare and crowd, feels the novelty of his position; but is happily ignorant of his fate, for die he must, however skilful or brave his fight. This death, the catastrophe foreshadowed again as in a Greek play, does not diminish the sustained interest of the spectators as the varied chances in the progress of the acts offer infinite incidents and unexpected combinations. In the first of the three acts the *picadores* are the chief performers; three of them are now drawn up, one behind the other, to the right at the *tablas*, the barrier between the arena and spectators; each sits bolt upright on his Rosinante, with his lance in his rest, and as valiant as Don Quijote. They wear the broad-brimmed Thessalian hat; their legs are cased with iron and leather, which gives a neavy look; and the right one, which is presented to the bull, is the best protected. This greave is termed *la mona*—the more scientific name is *gregoriana*, from the inventor, Don Gregorio Gallo—just as we say a spencer, from the noble Earl. The spear, *garrocha*, is defensive rather

than offensive; the blade, *la pua*, ought not to exceed one inch; the sheathing is, however, pushed back when the *picador* anticipates an awkward customer. A butcherous bull is called *carnicero*, who charges home, and again one charge more; *siempre llegando y con recargo*. None but a brave bull will face this *garrocha*, which they recollect of old. Those who shrink from the punishment, *castigo*, are scientifically termed *temerosos*, *recelosos*, *tardos á partir*, *huyendose de la suerte*, *tardos á las varas*. When the bull charges, the *picador*, holding the lance under his right arm, pushes to the right, and turns his horse to the left; the bull, if turned, passes on to the next *picador*. This is called *recibir*, to receive the point—*recibió dos puyazos, tomó tres varas*. If a bull is turned at the first charge, he seldom comes up well again—*teme el castigo*. A bold bull sometimes is cold and shy at first, but grows warmer by being punished—*poco prometia á su salida, bravo pero reparoncillo, salió frío, pero creció en las varas*. Those who are very active—*alegres, ligeros, con muchas piernas*: those who paw the ground—*que añañan, escarban la tierra*—are not much esteemed; they are hooted by the populace, and execrated as *cabras* (goats), *becerritos* (little calves), *vacas* (cows), which is no compliment to a bull; and, however unskilled in bucolics, all Spaniards are capital judges of bulls in the ring. Such animals as show the white feather are loathed, as depriving the public of their just rights, and are treated with insult, and, moreover, soundly beaten as they pass near the *tablas*, by forests of sticks, *la cachiporra*. The stick of the elegant *majo*, when going to the bull-fight, is *sui generis*, and is called *la chivata*; taper, and between 4 and 5 feet long, it terminates in a lump or knob, while the top is forked, into which the thumb is inserted. This *chivata* is peeled, like the rods of Laban, in alternate rings, black and white or red. The lower classes content themselves with a common shillelagh; one with a knob at the end is preferred, as administering a more impressive whack. While a slow bull is beaten and abused, a murderous bull, *duro chocante carnicero y pegajoso*, who kills horses, upsets men, and clears the *plaza*, becomes deservedly a universal favourite; the conquering hero is hailed with "*Viva toro! viva toro! bravo toro!*" Long life is wished to the poor beast by those who know he must be killed in ten minutes. The nomenclature of praise or blame is defined with the nicety of phrenology; but if life be too short (as it is said to be) to learn fox-hunting phraseology, it certainly is to learn that of the bull-fighter. Suffice it to remark, that *claro*, *bravo*, and *boyante* are highly complimentary. *Seco*, *carnudo*, *pegajoso* imply ugly customers. During these saturnalia the liberty of speech is perfect; even the absolute monarch bows now to the people's voice; the *vox populi* is the *vox Dei* in this levelling rendezvous of bloodshed.

The horses destined for the *plaza* are those which in England would be sent to the knacker; their being of no value renders Spaniards, who have an eye chiefly to what a thing is worth, indifferent to their sufferings. If you remark how cruel it is to "let that poor horse struggle in death's agonies," they will say, "*Ah que! na vale nã*," ("Oh! he is worth nothing.") When his tail quivers in the last death-struggle, the spasm is remarked as a jest, *mira que cola!* The torture of the horse is the blot of the bull-fight: no Englishman or lover of the noble beast

can witness his sufferings without disgust; the fact of these animals being worth nothing in a money point of view increases the danger to the rider; it renders them slow, difficult to manage, and very unlike those of the ancient combats, when the finest steeds were chosen, quick as lightning, turning at touch, and escaping the deadly rush: the eyes of these poor animals, who would not otherwise face the bull, are bound with a handkerchief like criminals about to be executed; thus they await blindfold the fatal rip which is to end their life of misery. If only wounded, the gash is sewed up and stopped with tow, as a leak! and life is prolonged for new agonies. When the poor brute is dead at last, his carcass is stripped as in a battle. The high-class Spaniard admits and regrets the cruelty to the horses, but justifies it as a necessity. The bull, says he, is a tame, almost a domestic animal, and would never fight at all unless first roused by the sight of blood. The wretched horse is employed for this purpose as a *corpus vile*; and the bull, having gored him once or twice, becomes 'game.' The English sportsman will take the apology for what it is worth.

The *picadores* are subject to hair-breadth escapes and severe falls: few have a sound rib left. The bull often tosses horse and rider in one run; and when the victims fall on the ground, exhausts his rage on his prostrate enemies, till lured away by the glittering cloaks of the *chulos*, who come to the assistance of the fallen *picador*. These horsemen often show marvellous skill in managing to place their horses as a rampart between them and the bull. When these deadly struggles take place, when life hangs on a thread, the amphitheatre is peopled with heads. Every expression of anxiety, eagerness, fear, horror, and delight is stamped on speaking countenances. These feelings are wrought up to a pitch when the horse, maddened with wounds and terror, plunging in the death-struggle, the crimson streams of blood streaking his sweat-whitened body, flies from the infuriated bull, still pursuing, still goring: then is displayed the nerve, presence of mind, and horsemanship of the undismayed *picador*. It is, in truth, a piteous sight to see the poor dying horses treading out their entrails, yet saving their riders unhurt. The miserable steed, when dead, is dragged out, leaving a bloody furrow on the sand. The *picador*, if wounded, is carried out and forgotten—*los muertos y idos, no tienen amigos* (the dead and absent have no friends)—a new combatant fills the gap, the battle rages, he is not missed, fresh incidents arise, and no time is left for regret or reflection. The bull bears on his neck a ribbon, *la divisa*; this is the trophy which is most acceptable to the *querida* of a *buen torero*. The bull is the hero of the scene, yet, like Milton's Satan, he is foredoomed and without reprieve. Nothing can save him from the certain fate which awaits all, whether brave or cowardly. The poor creatures sometimes endeavour in vain to escape, and leap over the barrier (*barrera*), into the *tendido*, among the spectators, upsetting sentinels, water-sellers, &c., and creating a most amusing hubbub. The bull which shows this craven turn—*un tunante cobarde picaro*—is not deemed worthy of a noble death, by the sword. He is baited, pulled down, and stabbed in the spine. A bull that flinches from death is scouted by all Spaniards, who neither beg for their own life nor spare that of a foe.

At the signal of the president, and sound of a trumpet, the second

act commences with the *chulos*. This word *chulo* signifies, in the Arabic, a lad, a merryman, as at our Astley's. They are picked young men, who commence in these parts their tauromachian career. The duty of this light division is to draw off the bull from the *picador* when endangered, which they do with their coloured cloaks; their address and agility are surprising, they skim over the sand like glittering humming-birds, scarcely touching the earth. They are dressed, *á lo majo*, in short breeches, and without gaiters, just like Figaro in the opera of the '*Barbiere de Sevilla*.' Their hair is tied into a knot behind, *moño*, and enclosed in the once universal silk net, the *redecilla*—the identical *reticulum*—of which so many instances are seen on ancient Etruscan vases. No bull-fighter ever arrives at the top of his profession without first excelling as a *chulo* (apprentice), then he begins to be taught how to entice the bull, *llamar al toro*, and to learn his mode of attack, and how to parry it. The most dangerous moment is when these *chulos* venture out into the middle of the plaza, and are followed by the bull to the barrier, in which there is a small ledge, on which they place their foot and vault over, and a narrow slit in the boarding, through which they slip. Their escapes are marvellous; they seem really sometimes, so close is the run, to be helped over the fence by the bull's horns. Occasionally some curious *suertes* are exhibited by *chulos* and expert *toreros*, which do not strictly belong to the regular drama, such as the *suerte de la capa*, where the bull is braved with no other defence but a cloak: another, the *salto tras cuerno*, when the performer, as the bull lowers his head to toss him, places his foot between his horns and is lifted over him.† The *chulos*, in the second act, are the sole performers; another exclusive part is to place small barbed darts, *banderillas*, which are ornamented with cut paper of different colours, on each side of the neck of the bull. The *banderilleros* go right up to him, holding the arrows at the shaft's end, and pointing the barbs at the bull; just when the animal stoops to toss them, they dart them into his neck and slip aside. The service appears to be more dangerous than it is, but it requires a quick eye, a light hand and foot. The barbs should be placed exactly on each side—a pretty pair, a good match—*buenos pares*. Sometimes these arrows are provided with crackers, which, by means of a detonating powder, explode the moment they are affixed in the neck, *banderillas de fuego*. The agony of the tortured animal frequently makes him bound like a kid, to the frantic delight of the people. A very clever *banderillero* will sometimes seat himself in a chair, wait for the bull's approach, plant the arrows in his neck, and slip away, leaving the chair to be tossed into the air. This feat is uncommon, and gains immense applause.

The last trumpet now sounds; the arena is cleared for the third act; the *espada*, the executioner, the man of death, stands before his victim alone, and thus concentrates in himself an interest previously frittered among the number of combatants. On entering, he addresses the president, and throws his *montera*, his cap, to the ground, and swears he will do his duty. In his right hand he holds a long straight Toledan

† The correct term in toresque euphuism is *astas*, spears; *cuernos*, horns, is seldom mentioned to ears polite, as its secondary meaning might give offence; the vulgar, however, call things by their improper names.



blade, *la espada*; in his left he waves the *muleta*, the red flag, the *engaño*, the lure, which ought not (so Romero laid down) to be so large as the standard of a religious brotherhood (*cofradía*), nor so small as a lady's pocket-handkerchief (*pañuelito de señorita*): it should be about a yard square. The colour is red, because that best irritates the bull and conceals blood. There is always a spare *matador*, in case of accidents, which may happen in the best regulated bull-fights; he is called *media espada*, or *sobresaliente*. The *espada* (*el diestro*, the cunning in fence in olden books) advances to the bull, in order to entice him towards him—*citarlo á la suerte, á la jurisdicción del engaño*—to subpoena him, to get his head into chancery, as our ring would say; he next rapidly studies his character, plays with him a little, allows him to run once or twice on the *muleta*, and then prepares for the *coup de grâce*. There are several sorts of bulls—*levantados*, the bold and rushing; *parados*, the slow and sly; *aplomados*, the heavy and leaden. The bold are the easiest to kill; they rush, shutting their eyes, right on to the lure or flag. The worst of all are the sly bulls; when they are *marrajos, y de sentido*, cunning and not running straight, when they are *revueltos, cuando ganan terreno y rematan en el bulto*, when they stop in their charge and run at the man instead of the flag, they are most dangerous. The *espada* who is long killing his bull, or shows the white feather, is insulted by the jeers of the impatient populace; he nevertheless remains cool and collected, in proportion as the spectators and bull are mad. There are many *suertes* or ways of killing the bull; the principal is *la suerte de frente*—the *espada* receives the charge on his sword, *lo mató de un recibido*. The *volapié*, or half-volley, is beautiful, but dangerous; the *matador* takes him by advancing, *corriendoselo*. A firm hand, eye, and nerve form the essence of the art; the sword enters just between the left shoulder and the blade. In nothing is the real fancy so fastidious as in the exact nicety of the placing this death-wound; when the thrust is true—*buen estoque*—death is instantaneous, and the bull, vomiting forth blood, drops at the feet of his conqueror, who, drawing the sword, waves it in triumph over the fallen foe. It is indeed the *triumph* of knowledge over brute force; all that was fire, fury, passion, and life, falls in an instant, still for ever.

The team of mules now enter, glittering with flags, and tinkling with bells, whose gay decorations contrast with the stern cruelty and blood; the dead bull is carried off at a rapid gallop, which always delights the populace. The *espada* wipes the hot blood from his sword, and bows with admirable *sang-froid* to the spectators, who throw their hats into the arena, a compliment which he returns by throwing them back again.

When a bull will not run at all at the *picador*, or at the *muleta*, he is called a *toro abanto*, and the *media luna*, the half-moon, is called for; this is the cruel ancient Oriental mode of houghing the cattle (Joshua xi. 6). The instrument is the Iberian bident—a sharp steel crescent placed on a long pole. The cowardly blow is given from behind; and when the poor beast is crippled, an assistant, the *cachetero*, pierces the spinal marrow with his *cachete—puntilla*, or pointed dagger—with a traitorous stab from behind. This is the usual method of slaughtering cattle in Spain. To perform all these operations (*el desjarretar*) is con-

sidered beneath the dignity of the *matadores* or *espadas*, some of them, however, will kill the bull by plunging the point of their sword in the vertebræ, *el descabellar*—the danger gives dignity to the difficult feat. The identical process obtains in each of the fights that follow. After a short collapse, a fresh object raises a new desire, and the fierce sport is renewed through eight repetitions; and not till darkness covers the heavens, do the mob—*foex nondum satiata*—retire to sacrifice the rest of the night to Bacchus and Venus, with a passing homage to the knife.

The Spaniards, sons of "truces Iberi," are very tender on the subject of the cruelty or barbarity of this spectacle, which foreigners, who abuse it the most, are always the most eager to attend. Much may be said on both sides of the question. Mankind has never been over-considerate in regarding the feelings or sufferings of animals, when influenced by the spirit of *sporting*. This sentiment rules in the arena. In England no sympathy is shown for *game*—fish, flesh, or fowl. They are preserved to be destroyed, to afford *sport*, the end of which is death. The amusement is in *playing* the salmon, the *fine run*, as the prolongation of animal torture is termed in the tender vocabulary of the chase. At all events, in Spain horses and bulls are killed outright, and not left to die the lingering death of the poor wounded hare in countless *battues*. A former Mr. Windham protested "against looking too microscopically into bull-baits or ladies' faces;" and we must pause before we condemn the bull in Spain, whilst we wink at the fox at Melton, or the pheasant in Norfolk. As far as the loss of human life is concerned, the bull-fighters themselves deserve no pity.

Foreigners who argue that the effects produced on Spaniards by a bull-fight are exactly those which are produced on themselves, are neither logical nor true reasoners.

The Spanish have always been *guerilleros*; such a cruel mimic game of death and cunning must be extremely congenial. From long habit they either see not, or are not offended by those painful and bloody details which most distress the unaccustomed stranger, while, on the other hand, the interest of the awful tragedy is undeniable, irresistible, and all-absorbing. The display of manly courage, nerve, and agility, and all on the very verge of death, is most exciting. There are features in a bold bull with accomplished combatants, which carry all before them; but for one good bull, how many are the bad? Spanish women (the younger and more tender especially) scream and are dreadfully affected in all real moments of danger, in spite of their long familiarity with the fascinating spectacle. Their grand object, however, after all, is not to see the bull, but to be seen themselves, and their dress. The better classes generally interpose their fans at the most painful incidents, and certainly show no want of sensibility. They shrink from or do not see the cruel incidents, but at the same time they adore the manly courage and address that is exhibited. The lower classes of females, as a body, behave quite as respectably as those of other countries do at executions, or other dreadful scenes, where they crowd with their babies. The case with English ladies is far different. They have heard the bull-fight condemned, from their childhood: they see it for the first time when grown up, when curiosity is their leading feeling. The first sight delights them: as the bloody tragedy proceeds, they first get frightened,

and then disgusted. Few are able to sit out more than one course (*corrida*), and fewer ever re-enter the amphitheatre. Probably a Spanish woman, if she could be placed in precisely the same condition, would not act very differently, and the fair test would be to bring her, for the first time, to an English brutal boxing-match.

Thus much for *practical* tauromachia.†

A bill was presented to the Cortes of 1878, begging for the abolition of bull-fights in Spain. No Government, however, can hope to counteract the passion of the Spaniards for their national amusement, and there seems no prospect of their being suppressed. On the contrary, their popularity is vastly on the increase; and during the season at Madrid there are now very generally two performances in each week, instead of one.

### § 23.—PHYSICAL AND MILITARY GEOGRAPHY OF THE PENINSULA.

Spain and Portugal may be roughly described as forming a square of nearly 500 miles' side, surrounded by the sea, except on the eastern portion of the N. side, where it joins on to France.

This space is divided by steep and high mountain chains into five principal river basins, of which four—the Douro, Tagus, Guadiana, and Guadalquivir—trend east and west; and the other, the Ebro, trends from N.W. to S.E.

The mountain chain of the Pyrenees sloping steep to the north, runs right along the north side from Cape Finisterre on the Atlantic to Cape Creux on the Mediterranean; the eastern portion of the range forms the boundary between France and Spain, the western portion fronts the Bay of Biscay.

A similar range, the Alpujarras, sloping steep to the south, forms the southern face of the Peninsula; it commences at Tarifa and terminates near Alicante. This range encloses the rich tropical district of the Peninsula, which was held by the Moors when driven from the rest of Spain.

A cross-range, called the Iberian Mountains, which slopes steep to the east, runs from about the middle of the northern range, in the direction of the east end of the southern range, terminating at the Mediterranean. Between this cross-range and the east part of the Pyrenees runs the Ebro, which thus forms a second barrier between France and Spain. The possession of this river-basin has sometimes formed the object of French cupidity. The other river-basins all start from the Iberian Mountains, west of which the country slopes gradually down to the Atlantic, forming the high dreary central plateau of Spain.

The rivers are separated by high and steep mountain chains: the

† Those who wish to go deeper into its philosophy, are referred to 'La Carta histórica sobre el Origen y Progresos de las Fiestas de Toros.' Nicholas Fernandez de Moratin, Madrid, 1877. 'Tauromaquia, 6 Arte de Torear; por un Aficionado,' Madrid, 1804; written by an amateur named Gomez (José Delgado, *Pepe Illo*, furnished the materials). It contains thirty engravings, which represent all the implements, costumes and different operations. 'La Tauromaquia, 6 Arte de Torear,' Madrid, 1827: 'Elogio de las Corridas de Toros,' Manuel Martínez Rueda, Madrid, 1831; 'Pan y Toros,' Gaspar Melchior de Jovellanos, Madrid, 1820; and the 'Tauromaquia completa,' Madrid, 1838, by Francisco Montes, the *Pepe Illo* of his day. Théophile Gautier, the witty author of the 'Voyage en Espagne,' has admirably described the spectacle, from a popular point of view. The best account of the spectacle is probably that of *Mérimée*, in his 'Lettres d'Espagne.'

Sierra Morena between the Guadalquivir and the Guadiana; the mountains of Toledo between the Guadiana and the Tagus; and the Sierra Guadarrama and Sierra Estella, between the Tagus and the Douro. There were and are still few good roads through Spain and Portugal, and these are defended by fortresses at important points, besides offering many defensive positions in the rivers and mountain chains they crossed. Cross-communication between the roads and river basins was difficult.

These considerations give the key to the whole strategy of the Peninsular War.

The country being almost surrounded by the sea, afforded to the English numerous points from which to attack the French army, which was described by Napoleon as "always on the frontier;" the mountainous nature of the country and the paucity of its resources gave great opportunities for guerilla warfare, and to the saying "that in it a small army would be defeated and a large one would starve."

The year 1812 was remarkable for the bold and skilful operations by which Wellington captured Ciudad Rodrigo on the 19th of January, and Badajoz on the 7th of April. His possession of these fortresses both prevented the advance of the French into Portugal, by the roads they covered, and prepared the way for his own invasion of Spain. This project he carried out by advancing on Marmont, but finding his forces superior, he determined to fall back on Portugal. Marmont commenced then a series of skilful manoeuvres to intercept his retreat, but was foiled, and beaten at the battle of Salamanca, after which Wellington entered Madrid, and recommenced his advance. Checked in his further advance by the resistance of Burgos, he had finally again to retreat on Portugal, but as a result of the campaign the French lost Madrid and Cadiz, and Andalusia was delivered from them.

The campaign of 1813 was the most elaborate and the most successful of the war. Wellington had under his command about 44,000 British, 35,000 Portuguese, and 40,000 Spanish. The French force actually opposed to Wellington under Joseph was about equal in numbers; they expected him to advance as in the former campaign by Salamanca, and intended to defend the line of the Douro and concentrate at Valladolid.

Wellington had, unknown to the French, so far improved the navigation of the Douro that he could bring boats up to where he touched that river, could throw his army across it without delay or warning, and advance through the country north of that river, which was supposed by the French to be closed to him by its ruggedness and difficulty. He could thus join the Spanish army in Galicia, and turn the strong line of defences of the French on the Douro.

About the middle of May, 1813, the army advanced, the main body 40,000 strong under Graham, to execute the operations above described on the left. So soon as their advance was sufficiently developed, Wellington moved direct on Salamanca, supported by Hill's division on his right. The French concentrated behind the Douro, bent all their efforts to resist what they believed to be the main attack under Wellington, but were surprised to find themselves taken in rear by Graham's force, who had crossed the Eslla and were bearing down upon Toro. The strong Douro line was therefore abandoned, and they

retreated on Burgos, Wellington following with 90,000 men. King Joseph not considering Burgos defensible, and the French troops in Biscay and Aragon not having joined him, blew up the defences of that fortress and retired behind the Ebro. This had the important result of causing the evacuation of Santander, which Wellington now used as his base of operations, and so dispensed with the long line of communication through Spain. Wellington now repeated his previous strategy, sent Graham to turn the line of the Ebro by the difficult mountain country at its head, which the French believed to be impracticable. The force under Wellington, 80,000 in number, united in an attack on the position taken up by the French with 60,000, and in front of Vitoria on the 21st of June, and effected so complete an overthrow of their army as to lead to the evacuation of the Peninsula, with the exception of the fortresses of San Sebastian and Pamplona, which held out some time longer. The invasion of France commenced by the crossing of the frontier river, the Bidassoa, on the 7th of October. On the 18th of November Wellington commenced his campaign in the south of France, and joined in the total overthrow of the power of Napoleon, and the tyranny of France in Europe in 1814.

The operations on the east coast of Spain in Valencia and Catalonia by forces composed of English and Sicilians, comprised actions at Castalla, Tarragona Ordad, Molino del Rey, and Barcelona; but these operations did not contribute in any important degree to the great results which have been above described.

#### § 24. MAPS.

The *Travelling Map* engraved by Stanford expressly for this Handbook, is based upon the latest authorities, and will probably render any other unnecessary.

The ordnance map of Spain, *Mapa Itinerario Militar de España*, in 20 sheets, is now completed and forms a good outline map, but no mountain ranges or hills are depicted thereon. This is a drawback in so undulating a country as Spain, but the distances in kilometres between each *ciudad*, *villa*, *lugar*, and *aldea* are clearly and correctly shown, and every *camino carretero*, *herradura*, and *senda* is plainly distinguishable.

The best maps, however, are those of each modern province, with marginal plans of the chief towns and their environs, by Don Francisco Coello, scale  $\frac{1}{200000}$ . They are published at 6, Calle de la Magdalena, Madrid.

#### § 25.—EVANGELICAL WORK IN SPAIN.

In **Madrid** there are six Protestant Chapels:—

1. At the British Embassy, 4 Leganitos. Chaplain, Rev. R. H. Whereat, M.A.
2. Here also are Presbyterian Chapels and Schools, under the charge of Rev. John Jameson and the ex-padre Tornos.
3. Missionary Chapel and Schools at No. 16 Beneficencia, under the charge of the ex-padre Cabrera.
4. Chapel and Schools at No. 27 Calatrava, supported for the most

part by German Christians, with help from Holland, Great Britain, and the United States, under the charge of Pastor Fliedner. There is also an Hospital and *asilo*, where sick Protestants and children are received for a small charge.

5. Chapel and School of the Wesleyan Missionary Society, 13 Gobernador. Rev. J. W. Lord.

6. Glorieta de Quevedo, Chamberi, Chapel and Schools. Supported by English Christians, mostly by Mr. George Müller of Bristol.

Besides these there are: The Dépôt of the British and Foreign Society, 4 Leganitos; Agent, Rev. John Jameson, who is also Agent of the Religious Tract Society, and of the National Bible Society of Scotland.

In *Seville* there are two Churches which formerly belonged to the Catholic Church, but have been bought by the Episcopal Mission Society.

1. Church of the Assumption, Plaza del Museo.

2. Church of San Basilio, Calle Relator.

In *Barcelona*, besides the English Church, whose chaplain takes charge also of British ships in the harbour, there is a German Church, and three Spanish Missions:—

1. That of the Swiss Church, with Chapel and Schools. The pastor, M. Empaytaz, lives in Calle de las Cortes, 341.

2. That of the Wesleyans, at 16 Baños Nuevos, under the charge of Rev. J. G. Wheatcroft Brown, 17 Ansias March.

3. In the suburb of Gracia there are Schools and a Chapel, mostly supported by English Plymouth Brethren.

In the other towns of Spain there are the following missions, taking them in order from the north:—Coruña, Pontevedra, Ferrol, Santander, Bilbao, San Sebastian, Pamplona, Zaragoza (the last five are under the charge of Mr. Gulick, Agent of the American Board of Commissioners for Foreign Missions, and they have out-stations in Logroño, Pradejon and Tauste), Valladolid, Salamanca, Monistrol, near Montserrat, Figueras, Reus, Cartagena, Palencia, Malaga, Granada, supported by the Spanish Evangelization Society, and formerly under charge of Dn. Jose Alhama, one of those who were banished in 1860 for their adherence to Evangelical doctrines.

Around *Barcelona* there are a number of mission stations: Sans, Villafranca del Panadés, Rubi, Pont de Armentera, San Martin, Mataró, Moncada, Mollet, and Sabadell.

Cordoba, Candelaria 12, supported by Irish Presbyterians.

Utrera, Huelva, Tarsis, Rio Tinto, and Puerto S. Maria. At Jerez there is an elegant Chapel and Schools under the charge of Rev. J. Viliesid, and supported, together with other missions, by the Irish Presbyterian Church.

Near Toledo there are two small mission stations, supported mostly by the people themselves in Camuñas and Mocejon.

In the Balearic Isles, Mallorca and Menorca, the Wesleyans have several stations, among which are Palma de Mallorca, Artá, and Mahon, under the direction of the Rev. Franklyn G. Smith.

Further information can be obtained on the subject from the Rev. John Jameson, 4 Leganitos, Madrid.

Table of SPANISH MONEY, and the equivalents in ENGLISH at par, 100 reals = £1.

SPANISH.			ENGLISH.			SPANISH.			ENGLISH.		
Reals.	Pes.†	Cen- timos.	£	s.	d.	Reals.	Pes.†	Cen- timos.	£	s.	d.
1	..	25	0	0	2½	20	5	0	0	4	0
2	..	50	0	0	5	22	5	50	0	4	5
3	..	75	0	0	7½	24	6	0	0	4	10
4	1	0	0	0	10	26	6	50	0	5	2½
5	1	25	0	1	0	28	7	0	0	5	7
6	1	50	0	1	2½	30	7	50	0	6	0
7	1	75	0	1	5	32	8	0	0	6	5
8	2	0	0	1	7½	34	8	50	0	6	10
9	2	25	0	1	10	36	9	0	0	7	2½
10	2	50	0	2	0	38	9	50	0	7	7
11	2	75	0	2	2½	40	10	0	0	8	0
12	3	0	0	2	5	50	12	50	0	10	0
13	3	25	0	2	7½	60	15	0	0	12	0
14	3	50	0	2	10	70	17	50	0	14	0
15	3	75	0	3	0	80	20	0	0	16	0
16	4	0	0	3	2½	90	22	50	0	18	0
18	4	50	0	3	7	100	25	0	1	0	0

† At par, the peseta is practically of the same value as the franc. See, however, p. [6] for the varieties of exchange.

## SECTION I.

# MADRID AND THE CASTILES.

OLD CASTILE:—AVILA, BURGOS, LOGROÑO, PALENCIA, SANTANDER,  
SEGOVIA, SORIA, VALLADOLID.

NEW CASTILE:—CIUDAD REAL, CUENCA, GUADALAJARA, MADRID, TOLEDO.

---

### INTRODUCTION.

THE PROVINCES OF THE CASTILES : CHARACTER OF THE COUNTRY AND NATIVES.

THESE, the two empire provinces, join each other, and constitute a large portion of the central plateau of Spain, forming, in fact, one-third of the entire country, of which they are truly "the heart and citadel:" composed chiefly of tertiary formation, they rise at an average about 2000 feet above the sea, and this table-land is itself encompassed with mountains and intersected by diverging ranges: thus the *Montes de Toledo* divide the basins of the Guadiana and Tagus, while the *Sierra de Guadarrama* separates those of Tagus and Duero, and to the east rise the *Sierras de Cuenca*. These provinces, *Castilla la Vieja y Nueva*, formed under the ancients the districts of the Celtiberi, Oretani, and Carpetani. The N.W. portion was called *Bardulia* under the Goths; but this name was changed into that of *Castilla* so early as 801, and the distinction *Vetula, Vieja*, was afterwards added, to mark the difference between it and the *new* and more southern portions which were subsequently wrested from the Moor. The "canting" name *Castilla* was taken from the number of fortresses erected on the frontier of Leon and Asturias, whence the Moors called the province *Ardo-l-kalád*, the "Land of the Castles," and also *Kashtellah*.† The primitive Castilian castles were no unsubstantial *Châteaux en Espagne*, but formed real defences, held by brave men, and were built in imitation of Roman citadels, the solid masonry being quite unlike the Oriental *tapia* (mud walls) of the Moorish Alcazares of the south. The Castiles bear for arms, "Gules, a castle or;" these arms are carried as the emblem of the whole nation.

*Castilla la Vieja*, like Leon, being close to the north-west mountains, from whence the Gotho-Spaniard burst forth against the Moors, was soon recovered from the infidel: it became a petty sovereignty, a *Condado*, or "county," often, however, in some measure subject to the kings of Leon, until declared independent about 762, under the Conde Rodrigo Fruclaz. He was father of the renowned judge Nuño Rasura, whose descendant, Doña Nuña Rasura, twelfth countess, married in 1028 Sancho, King of Navarre; their son Ferdinand was

† Of the number of walled forts in Spain in earlier times, Livy (xxii. 19), Appian (B. H. 467) and Hirtius (B. H. 8), make mention.

[*Spain*, 92.]



the first who assumed the title of King of Castile, and of Leon also, on his marriage with Sancha, daughter and heiress of Bermudo III. These two kingdoms, separated again for a short period, became finally united in the thirteenth century under St. Ferdinand. They were inherited by Isabel, who, being *Reina Propietaria*, or queen of them in her own right, was married in 1479 to Ferdinand, afterwards King of Aragon, and thus at their deaths the consolidated kingdoms were handed down to their grandson Charles V.†

The two Castiles are the largest provinces in Spain, and contain some of the oldest and most truly national Spanish cities. The mountains, highly picturesque, abound in curious botany and geology, and, with their sub-alpine valleys watered by trout-streams, present a perfect contrast to the *parameras, tierras de campo y secanos*, the plains and table-lands, which are lonely tiresome steppes, bounded only by the horizon. Treeless, songless, joyless, and without hedges, enclosures, or landmarks, this tawny *hortus siccus* looks as if belonging to no one, and not worth possessing; yet the cultivators, who are born and die on these spots, know to whom every inch belongs, although the stranger's eye vainly attempts to measure the expanse. The Castilians seldom plant any trees except those which bear fruit or give shade for their alamedas, for in truth *immediate profit* is the utilitarian standard, whilst to plant timber is a thing of forethought for others, and is based on confidence in institutions which will guarantee enjoyment at a distant period: all this in a land where people live from day to day, and no one thinks of the *mañana*, or can count on seeing it, much as he talks about it; it is held to be downright folly in theory and practice. Fuel and timber for domestic purposes are, in consequence, dear at Madrid. Coke is used to a very great extent in fireplaces and kitchens. The soil, again, exposed to a calcining sun, becomes less favourable for cultivation, while the rains and dews are absorbed, and the sources of rivers diminished. Drought is the curse of the earth, as dryness is of the bright clear air; frequently it does not rain for many successive months, and the crops perish, being burnt up. In summer, a salitrose dust irritates the eye, already sickened with the nakedness of the land. As water is scarce, both for irrigation and domestic uses, nature and man are alike adust and tawny; everything is brown—his house, his jacket, his stew, his wife, and his ass. The silence of man and nature chills the heart. Neither traveller nor artist knows what to do with these dusty plains. They afford, however, some of the finest wheat districts in the world. The *Chamorro* and the *Candeal* are the best and usual sorts of grain, of which there are more than twenty varieties. They are also well adapted for the growth of saffron, *Azafran* (Arabic *Saffrá*, yellow), which enters largely into Spanish cookery and complexion. A tolerable red wine is made in some favoured localities, and the *Garbanzos* (chick peas) are excellent. This is the vegetable of Spain, where its use, with dried peas, rice, &c., argues a low state of horticultural knowledge. The taste for the *Garbanzo* was introduced by the Carthaginians; it forms an especial ingredient in the Spanish olla (§ 9). There are very few isolated farms in these provinces, and the hamlets (scattered few and far between) are mostly built of mere mud, or of *adobes*, bricks dried in the sun (Arabic *Attob, tobí*); while the want of glass in the openings called windows, adds, according to our ideas, to the look of dilapidation: their hovels are not even picturesque. The labour of the cottagers is increased by the distance of their residence from their work: they have to start long before daybreak, and return weary to their cattle after nightfall, in truly antique groups. The peasants wear *capas*, cloaks, or *anguarinas*, greatcoats made of *paño pardo* (gray cloth). The *capa* at least, with its classical folds, gives dignity to the rags it con-

† For historical details consult 'Historia del Condado,' Diego Gutierrez Coronel, 4to., Mad., 'La Castilla,' Man. Risco, 4to., Mad., 1792; and the paper by Benito Montejo, 'Memorias' ist., iii. 245.

ceals; but the *anguarina* confers a beggarly, Irish look. Some travellers, who merely hurry along the high road, and observe the rustics doing apparently nothing, but loitering in cloaked groups, or resting on their spades to look at them, set all down as idlers, which is not the case; for the hand of toil pauses only for the instant when the stranger passes, and then labours on unceasingly from early dawn to dewy eve; and those who stand still in the market-place are willing to work, but there is none to hire them. Generally speaking, both man, woman, and child are overworked in the fields of Spain, where human bone and sinew supply the want of the commonest machinery. These sons of labour eat the bread earned by the briny sweat of their brow: yet they are a happy and contented race, as fond of amusement as children, and full of rally, mother-wit, and practical joking.

The Castilian is a good man and true; well-bred rather than polite, and inclined to receive rather than to make advances, being seldom what the French call *prévenant*, but then when once attached he is sincere; his manner is serious, and marked by a most practical equality; for all feel equal to the proudest noble through their common birthright of being Castilians. Treat them, however, as they expect to be treated, and the stranger will find that all this ceremony of form and of words, all this nicety of sitting down and getting up, does not extend to deeds. A Castilian, although a creature of routine, and uneducated, is shrewd and intelligent in his limited scope, which does not in truth extend much farther than the smoke of his chimney; *self*, indeed, is the centre of Castilian gravity. But to see the Castilian in a genuine condition, he must be sought for in the better class of villages, at a distance from Madrid; for the capital has exercised no civilising influence, or caused any care for material comforts, as under its very walls the peasant is a barbarian, while within them resides the worst *populacho* (rabble) of the Peninsula. The superior bearing of the manly country *labrador* over the stunted burgess of Madrid is very remarkable, and in his lowly cottage a truer hospitality will be found than in the tapestried halls of the grandee, where most it is pretended. Among themselves the villagers are social and gregarious, their light-hearted confidence contrasting with the suspicious reserve of the higher classes.

The Castilians, from their male and trustworthy character, are still Robur Hispaniæ (Flor. ii. 17, 9): they constitute the virility, vitality, and heart of the nation, and the sound stuff of which it has—if ever—to be reconstructed. The Cid was the personification of the genuine character of these ancient chatelains of Christendom, and of the spirit of that age; and however degenerated the pigmy aristocracy, the sinewy, muscular forms of the brave peasants, true children of the Goth, are no unfitting framework of a vigorous and healthy, although uneducated, mind. Here, indeed, the remark of Burns holds good, that "the rank is but the guinea stamp, the man's the gold for all that." "All the force of Europe," said our gallant Peterborough, "would not be sufficient to subdue the Castiles with the people against it;" and like him, the Duke, however thwarted by the so-called better classes, never despaired while the "country was with him." The ancient qualities of the Castilian peasant are, self-respect, love of God, and loyalty: he is true to the king, his faith, and to himself; he hates foreign dictation, clings to the ways of his ancestors, thinks Spain the first kingdom in the world, the Castiles its first provinces, and himself the first of its population. No wonder, therefore, that these peasants, as Addison said of those in the Georgics, toss about even manure with an air of dignity; this is the result also of natural instinct even more than of social conventions, since each, esteeming himself inferior to none but the king, cares little for the accidents of rank and fortune.

# ROUTES.

[The names of places are printed in **black** only in those Routes where the *places* themselves are described.]

ROUTE	PAGE	ROUTE	PAGE
1 Paris to Madrid, by <b>San Sebastian</b> , <b>Vitoria</b> , <b>Burgos</b> , <b>Valladolid</b> , <b>Avila</b> and the <b>Escorial</b> . Rail .. ..	4	13 Valladolid to Toro, by <b>Simancas</b> and <b>Tordesillas</b> . Carriage-road .. ..	120
2 <b>Madrid</b> and its <b>Environs</b> ..	39	14 <b>Avila</b> to the <b>Escorial</b> , by <b>Espinar</b> and <b>Guadarrama</b> . Carriage-road .. ..	122
3 <b>Madrid</b> to <b>Medina del Campo</b> , by <b>La Granja</b> and <b>Segovia</b> . Rail and Coach .. ..	85	15 <b>Madrid</b> to <b>Oropesa</b> , by <b>Talavera la Reina</b> . Rail .. ..	123
4 <b>Miranda de Ebro</b> to <b>Castejon Junction</b> by <b>Logroño</b> and <b>Calahorra</b> . Rail .. ..	96	16 <b>Madrid</b> to <b>Almaden</b> , by <b>Ciudad Real</b> . Rail .. ..	125
5 <b>Calahorra</b> to <b>Sigüenza</b> by the <b>Baths of Arnedillo</b> and <b>Soria</b> . Coach .. ..	98	17 <b>Madrid</b> to <b>Toledo</b> , by <b>Algodor</b> . Rail .. ..	127
6 <b>Castejon</b> to <b>Agreda</b> , by the <b>Baths of Fitero</b> . Coach ..	100	18 <b>Ciudad Real</b> to <b>Manzanares</b> , by <b>Daimiel</b> . Rail .. ..	146
7 <b>Burgos</b> to <b>Logroño</b> , by <b>Belorado</b> and <b>Najera</b> . Horseback .. ..	101	19 <b>Madrid</b> to <b>Sta. Cruz de Mudela</b> , by <b>Aranjuez</b> and <b>Valdepeñas</b> . Rail .. ..	147
8 <b>Burgos</b> to <b>Madrid</b> , by <b>Aranda de Duero</b> and the <b>Somosierra</b> . Coach .. ..	103	20 <b>Aranjuez</b> to <b>Cuenca</b> , by <b>Ocaña</b> and <b>Tarancon</b> . Rail .. ..	150
9 <b>Venta de Baños</b> to <b>Santander</b> , by <b>Palencia</b> and <b>Torrelavega</b> . Rail .. ..	106	21 <b>Cuenca</b> to <b>Minglanilla</b> , by <b>Alarcón</b> . Horseback .. ..	158
10 <b>Torrelavega</b> to <b>Aguilar de Campos</b> , by <b>Potes</b> (ascent of <b>Picos de Europa</b> ) and <b>Cervera</b> . Coach .. ..	112	22 <b>Cuenca</b> to <b>Teruel</b> , by <b>Albaracin</b> . Horseback .. ..	159
11 <b>Santander</b> to <b>Bilbao</b> , by <b>Laredo</b> and <b>Somorrostro</b> . Coach ..	118	23 <b>Madrid</b> to <b>Zaragoza</b> , by <b>Guadalajara</b> and <b>Sigüenza</b> . Rail ..	160
12 <b>Valladolid</b> to <b>Benavente</b> , by <b>Medina de Rioseco</b> . Steam Tramway and Coach .. ..	119	24 <b>Guadalajara</b> to the <b>Baths of Trillo</b> , by <b>Brihuega</b> and <b>Cifuentes</b> . Coach .. ..	169
		25 <b>Guadalajara</b> to <b>Cuenca</b> , by the <b>Baths of Sacedon</b> . Coach and Horseback .. ..	170

## ROUTE 1.

PARIS TO MADRID, BY SAN SEBASTIAN, VITORIA, BURGOS, VALLADOLID, AVILA, AND THE ESCORIAL. 908 m.

This route traverses the Basque Provinces from Irun to Miranda de

Ebro. For description of the journey from Paris to the Spanish frontier, *vidé* Orléans, Tours, Poitiers, Angoulême, Bordeaux and Bayonne, see *Hand-book for France*, Part I., Rtes. 131 and 171. A sleeping berth for the two nights between Paris and Madrid in a Wagon-lit, costs 59 fr.; Paris

offices, 2, Rue Scribe, and at Gare d'Orléans. This is the shortest route by 87 m. 30 kil. of luggage (= 66 lbs.) free; overweight pays 5 c. for every kilom. and every 10 kilog. up to 50 kilog.; beyond this, 4 c.

520 m. **Hendaye Stat.**, the last in France (B.)†. Luggage examined and trains changed on entering France from Spain. Here and at Irun is a money-changer's office. The rate of exchange, however, is more favourable at Paris, Bordeaux, Bayonne, and San Sebastian. The width of the gauge in Spain is nearly 1 ft. wider than in France. Both gauges are laid down between Hendaye and Irun.

Hendaye is a capital bathing-place, with charming walks. Boat at high tide to Fuenterrabia (see below). A mile S. is **Béhobie**, the last French village on the old post road from Bayonne to Madrid. Here the Bidassoa, the boundary between France and Spain, is crossed by a bridge of stone and iron, just below which is the little *l'île de la Conférence*. On this neutral ground Louis XI. of France and Enrique IV. of Spain met to negotiate the marriage of the Duke of Guienne (1463). Here the exchange took place (1525) of Francis I. (then a prisoner of Charles V.) for his two sons, who remained as hostages. Here also the treaty of the Pyrenees was arranged between Cardinal Mazarin and Don Luis de Haro (1660). Opposite the Spanish end of the bridge is the hill of San Marcial, where, Aug. 30, 1813, the Spaniards (12,000 strong) under Freire, but commanded on this occasion by the Duke in person, defeated the French (18,000 strong) under Reile. The rly. crosses the Bidassoa by a handsome iron bridge, 1½ m. below the island, and the first Spanish town is reached at

1 m. **Irun Stat.** (B.)†. Luggage examined and trains changed on entering Spain from France. Madrid time, 25 min. slower than Paris, is now kept.

† (B.) = Buffet.

The Renaissance ch. of **N. S. de Juncal** has an overlaid altar-piece, and tombs of Admiral Pedro de Zabaiur and Astigar. Pop. 8650.

#### EXCURSION.

2 m. **Fuenterrabia** (*Fons rapidus*), on the tidal estuary of the Bidassoa (2350)†. Omnibus, 2 reals; or it may be reached by boat from Hendaye (1 fr. each person). It is a thoroughly old Spanish town, full of picturesque character, fallen ramparts, and half-ruined houses; celebrated by Milton in connection with "the dolorous rout of Roncesvalles," 40 m. distant. In former times it was a strong frontier fortress. Here the Prince de Condé was repulsed in 1838. From the roof of a dilapidated *\*Casa Solar* (fee 1 real), on the E. side of the Piazza overlooking the estuary, is a fine view. This interesting building was a favourite resting-place of Charles V. The gaming-tables at the Casino here are much frequented in the summer.

The horseman or pedestrian may ascend W. to the chapel of **N. S. de Guadalupe**, at the N.E. extremity of the Jaiz-queibet range, proceed along its summit, and, at its W. extremity, descend into Pasajes by the English cemetery (5 hrs.); or, by turning to the N.E. from the chapel, reach Cape Higuer, where there is a curious ruin with an interesting inscription, dating from the time of Philip II., 1598 (4 hrs.). The fine view seaward of the Bay of Biscay, and inland of the Pyrenees, will well repay this excursion.

Here the Duke effected the passage of the Bidassoa, October 8, 1813, one of the most daring exploits of military genius, in the teeth of the French army occupying strongly fortified positions all along the rt. bank. The bridges were broken down and every known ford was commanded by cannon, leaving Soult in security from an attack save in the upper course of the river. The Duke, however, had ascertained from some Basque fishermen the existence of a ford close to the sea,

† Numerals in parentheses indicate population.

nearly opposite Fuenterrabia, practicable only for 3 or 4 hours at spring tides, but at other times covered with 16 ft. of water. Awaiting the proper day and hour, he masked his columns unseen behind the hills on the l. bank during the night, and by sunrise, after a heavy thunderstorm, the British troops were seen to emerge 7 columns at once on a line of 5 miles, the lowest winding like serpents across the wet sands. The opposite heights were speedily gained, and the French driven before them from one redoubt after another, turning the French position, while the assault higher up the river ended in the capture of the Great Rhune mountain. The tents were left standing in the British camp to avoid giving suspicion, and Soult was entirely taken by surprise.

2½ m. S. of Irun, near the *Ermita de San Marcial*, is a pretty cascade, 550 ft. high.

**El pico de Aya** (Fr. *Les Trois Couronnes*), the finely-shaped mountain which has been so conspicuous on the l. ever since leaving Biarritz, may be ascended from Irun in 3 hrs. From its isolated position (3275 ft.), it commands a magnificent \*view, embracing the Pyrenees, the Bay of Biscay, Arcachon, and more than sixty villages and towns.

6 m. **Renteria Stat.**, formerly an important ship-building place, now possessing factories of nails and hardware, biscuits, paper, and linen. In the vicinity are quarries of jasper and red marble.

8 m. **Pasajes Stat.** This pretty land-locked harbour has all the appearance at high water of an inland lake. It is entered from the sea between high, steep overlapping rocks, guarded on the E. by a castle of the time of Isabella I., and named after her. From this safe little port, capable of sheltering fleets, Lafayette sailed for America. The town, now chiefly devoted to the fishing industry, is divided into two parts—San Pedro on the W., and San Juan on

the E. Behind the latter, on the height, is the English naval cemetery, enclosed by walls. The port has been much improved by a private company, and a channel with 16 ft. draught dredged to communicate with the rly. stat.†

Pasajes is now the best port between Coruña and Cherbourg, and ships a third part of the entire exportation of Spanish wine to France.

11 m. **SAN SEBASTIAN Stat.**, ½ m. outside the town on the rt. bank of the Urumea, which is crossed by the marble bridge of S. Catalina. Omnibus with luggage, 4 reals (30,000).

San Sebastian is charmingly situated, and occupies the land side of a picturesque rock, surrounded by the sea, except where an isthmus connects it with the shore. The E. side of this isthmus is washed by the river Urumea, and the W. side forms a very pretty bay, in which is a small harbour where alone vessels can anchor in safety.‡ Here are bathing-machines; and the bathing-establishment, called *La Perla del Océano*. The Bathing is excellent, on firm smooth sand, and attracts upwards of 25,000 persons in August, of whom 6000 bathe daily. The Queen resides here for four months (June to Oct.), and a handsome Royal Palace is in course of construction.

The city is the capital of the province of Guipúzcoa, and was once a strong fortress, the land defences of which were on the aforesaid isthmus. These ramparts are demolished, and their site occupied by the handsome streets of the *Parte Nueva* or New Town, now the most fashionable sea-bathing resort in Spain, and much frequented by the best society of Madrid. *La Alameda*, whereon will be found excellent shops, divides the New Town from the *Parte Vieja*, or Old Town, where are situated the principal theatre and Plaza de la Constitución, surrounded by arcades.

The **Palacio de la Diputación** has a fine Staircase and painted window,

† See British Admiralty Chart, No. 73.

‡ See British Admiralty Chart, No. 88.

a. Fondo Ezcurra.

b. F. Lóndres.

c. F. Inglaterra.

d. F. Continental.

e. Casino.

f. Ball Ring.

1. Plaza de la Constitución.

2. Plaza Alameda.

3. " de las Escuelas.

4. Fraguas del Rey.

5. Barrio de Remeros.

6. Colegio de Jesuitas.

7. Hospital.

8. Church of Sta. Maria.

9. Convent of San Telmo.

10. Church of San Vicente.

11. Bateria de las Carmelitas.

12. Bateria del Mar.

13. Powder Magazine.



Scale of  $\frac{1}{2}$  mile  
0 1 2 3 4 furlongs

PLAN OF SAN SEBASTIAN AND THE BAY.

To face page 6.



and some handsomely decorated rooms, rebuilt since a fire in 1885. It contains a Museum of Natural History, and a Library of 10,000 vols., and is open daily from 10 to 12 and 4 to 8.

**Bull ring** close to the stat. Outside the town on the road to Irun is a fine Court for the national game of *Pelota* (a sort of fives). The games are sometimes worth seeing. The **Grand Casino** cost 80,000*l*.

The Gothic ch. of **San Vicente**, 1507, has a fine Retablo. The old Gothic convent of *San Telmo*, with a courtyard in the Renaissance style, is now used as an Artillery park.

The hill, **Monte Urgull**, 423 ft., is crowned by a castle, *La Motta*. At its back, facing the Bay of Biscay, are the graves of many British officers who fell in the siege, and during the Peninsular War. The walk round the hill (1 hr.) is exceedingly pretty, and the views fine. The lane leading to it ascends on the left of the ch. of S. Maria.

San Sebastian was burned at the fearful assault of August 31, 1813, when the English forces captured it from the 3000 French veterans of Gen. Rey. In July, 1813, after the battle of Vitoria, Wellington, having shifted his base to Santander, determined to take San Sebastian, in order to secure his left in his further advance. The town stands on a peninsula between the port and the River Urumea. The defences consisted of a curtain across the peninsula 350 yds. long, terminating by a half-bastion on each flank, with a hornwork, whose face was about 300 yds. in front of it, and the citadel on Monte Urgull in rear. The French occupied, as an advanced work, the fortified convent of San Bartolomé, behind which were the ruined houses of the suburb of San Martin, and a circular redoubt of casks on the main road. From the half-bastions to Monte Urgull walls covered the town. The wall on the E. side was all exposed at low tide, and so could be easily reached from the low rocky hills (Los Chofres) on the rt. bank of the river. Santa Clara, the small island at the entrance to the

harbour, assisted the defence on the rt. Monte Urgull was covered with batteries, the largest being the Mirador, at the foot of the hill, and flanking the E. wall of the fortifications. The citadel of La Motta was garrisoned with 3000 men.

General Graham arrived on the 9th of July with the besieging army of 10,000 men. The water, brought to the town by an aqueduct, was cut off in an early part of the siege. Provisions and reinforcements continued to arrive from France, owing to the inefficiency of the investment seaward. An attack was conducted against the front, across the peninsula, and two breaches were also made in the wall facing the river, by batteries on Los Chofres. San Bartolomé and San Martin were taken on the 17th of July; a battery was constructed on the abandoned works of the French. On the 18th guns were dragged up Monte Ulia (the high mountain on the rt. bank of the river) to oppose the batteries of the Mirador and San Telmo, and to assist the batteries at Los Chofres in making the breach. The breach was made practicable on the 23rd of July, but the assault was delayed on account of a fire in the houses near it, which seemed as if it would prevent the advance of the assailants after carrying the breach. In making a parallel against the land front the empty aqueduct was laid bare, and Lieut. Reid, R.E., crept up the drain, and, finding it ended in the counterscarp of the hornwork, a mine was laid in it to blow the counterscarp in. The mine was sprung on the morning of the 25th, and an assault made against the hornwork and the main breach; at the same time, at low water, 2000 men advanced along the bed of the river, of which they had to traverse 300 yds. The rocks were large and slippery, and water standing in pools. On account of these difficulties the men arrived at the breach much disordered, and after many attempts to bear up against the galling fire from the flanks and from the parapets, which were still entire, were forced to retire on account of the rising



tide with much loss, leaving Lieut., afterwards Sir Harry Jones, R.E., a prisoner. A number of the allies were killed by the batteries at Los Chofres, which were ordered to continue their fire to keep down that of the defenders by firing over the heads of the attacking columns.

The English lost in this affair 400 men. The French lost only 18 killed and 40 wounded. On the 26th of August the active operations began again. On the 27th the island of Santa Clara was taken, and a siege train arrived from England, bringing, however, only sufficient ammunition for one day's firing. On the 31st of August a fresh assault was made. This time the troops had only 180 yds. to march along the river bed, and the rocks were drier and less slippery. A mine killed some of the assailants, and retrenchments to the breach made the capture very difficult. Two hours' exertions produced no effect, nor did reinforcements, which arrived from the right side of the Urumea. All that the courage of the officers could do was done, and the men rushed up the breaches, only to be slaughtered on gaining the summit. At length the volunteers, burning to be at the front, rushed from the trenches against the points of attack, carrying those in front of them up the breaches again, adding to the awful confusion. The situation seemed desperate, when the batteries on Los Chofres were ordered to fire over the assailants' heads, and concentrated their efforts on the curtain; this dismounted all the guns, and led to an explosion of the powder, &c., distributed on the land front, and a panic among the defenders. Of this the besiegers took advantage, and at last burst into the town, which was retrenched at every point. The gallant governor now retired into the castle of La Motta, and left the town to the mercy of the British soldiers, who, on this occasion, committed lamentable acts of lust and cruelty. The allies lost 500 killed, and 1500 wounded. Among the former was Sir Richard Fletcher, the commanding engineer,

who, with others, lies buried on the N. side of the Castle Rock. On the 9th of September the humane and gallant governor Rey, finding resistance hopeless, surrendered, and marched out with all the honours of war, his heroic little garrison reduced to one-third of their original number, and leaving 500 wounded behind.

#### EXCURSIONS.

Carriages may be hired at San Sebastian for excursions in the Basque Provinces at a reasonable rate. During the bathing season Excursion trains run to Biarritz.

A. A pleasant walk or drive may be taken on the Hernani road to the country house of the Duke of Bailen, at Ayete, the site of a sharp skirmish which brought great credit to the British Legion during the Civil War of 1836.

B. Monte Igüeldo, on the W. side, is 653 ft., or 130 ft. higher than Monte Urgull, and the view from the site of the old light tower is finer. Carriage-road.

C. 15 m. W. of San Sebastian is the fashionable sea-bathing place of Zarauz in a pretty situation, surrounded by villas of the Madrid nobility. (See Rte. 30.)

A pleasant drive of 4 hrs. (26 miles) leads to *Azpeltia*, whence 15 min. walk takes the traveller to the Convent of Loyola (Rte. 31).

San Sebastian to Bilbao by the coast road (Rte. 30).

Leaving San Sebastian, the rly. turns S. up the picturesque valley of the Urumea. The engineering works henceforward are on a very grand scale, especially the viaduct of Ormaisteguy and the great tunnels of Villareal and Ozurza.

15 m. Hernani Stat. A picturesque old Basque town, with several ancient private houses in the main street ascending to the church. Here the British Legion under Sir De Lacy Evans, not being supported by the Spanish troops, was defeated on March

16, 1837. In the Church of Hernani is the Tomb of Juan de Urbietta, the soldier who made prisoner Francis I. at the Battle of Pavia.

28 m. Tolosa Stat. (8800), a flourishing town situated on the l. bank of the Oria, which favours the manufacture of paper and cloth, and is crossed by two fine stone bridges at each end of the town. The portico of the church of *S. Maria* is surmounted by a colossal statue of St. John the Baptist. The handsome interior is decorated with local marbles. Large and stately columns of fine-grained sandstone support the groined and carved roof. Dil. in 7 hrs. (30 reals) to (35 m. S.E.) Pamplona.

31 m. Beasain Stat. (2150). Three short tunnels.

40 m. Ormaiztegui, with its palace of *Iriarte Erdicoo*. \*Viaduct immediately beyond the Stat. Below it is an Establishment of cold Sulphur Baths. Six tunnels.

47 m. Zumárraga Stat. (1700). This town is situated on the l. bank of the Urola, and coaches run from it to all parts of Guipuzcoa. Adjoining it, on the l. bank of the stream, is *Villareal* (900).

[To Zarauz, by the Convent of Loyola and the Baths of Cestona (Rte. 31); to Bilbao by Eibar and Durango (Rte. 32); to Vitoria by Vergara and the Baths of the valley of the Deva (Rte. 33).]

Gradually ascending, the line crosses the *Sierra de San Adrian*, the watershed of the Bay of Biscay and the Mediterranean. Tunnel of  $1\frac{1}{2}$  m., then eleven short ones and a Viaduct.

51 m. Brincola. Fine rocks to the left. Tunnel of  $\frac{3}{4}$  m.

59 m. Otzuarte Stat. (1965 ft.), where guides may be procured for the interesting ascent of \**Monte Aitzgorri* (4954 ft.). A good path leads, in an hour, to the chapel of San Adrian, where it passes through a natural tunnel, and reaches the summit in 2 hrs. more. Here is enjoyed a view of the entire province of Guipuzcoa and Alava, with part of Vizcaya and Navarre, and the mountains

near Burgos, besides the extensive coast-line of France and Spain. The descent may be made by the wild convent of (2 hrs.) *Aranzazu*, where it is possible to sleep, or from whence a carriage may be taken to (5 m.) *Oñate*, where is a University founded in 1543. From this place a good road leads to (8 m. N.) Vergara (Rte. 33), or (9 m. N.E.) Zumárraga, crossing a lofty col. The train now descends through numerous tunnels, and over frequent bridges, to

66 m. Alsasua Junct. (1750 ft.) (B.) Here the rly. to Pamplona, Zaragoza, and Barcelona branches to the l. (Rte. 155).

73 m. Araya Stat. Here the Basque province of Alava is entered. To the l. are the ruins of an old castle.

77 m. Salvatierra Stat. (1830 ft.). This little town stands picturesquely near the river Zadorra on the spurs of the hills overlooking a rich plain. Its ancient walls were destroyed during the Carlist war. [To the l. is the very ancient town of *Alegria de Alava*, and in the valley below the Hermitage of *Estivarez*. To the rt. of the line near the Sierra de Arlaban lie the ruins of the celebrated *Castillo de Guevara*, formerly the residence of the Ladro family; it was erected in the 15th centy. on the model of the Castle of St. Angelo in Rome.] Leaving Salvatierra, the rly. traverses the plains of Alava to

80 m. VITORIA Stat. (27,500) (1730 ft.).

This busy city is the capital of the Basque province of Alava, and is divided into the old and new, or upper and lower quarters. The former, termed *El Campillo Suo*, on the N. side with its mediæval walls, dark tortuous streets, and quaint old mansions, contrasts with the modern quarter to the S. laid out in straight avenues and light arcaded plazas.

The *Catedral de S. Maria*, at the N. end of the old town, dates from 1150. Its Gothic arches and galleries are fine, but the choir sadly blocks up the nave. In the chapel of Santiago are several finely sculptured tombs, and

the sacristy contains a *Piedad*, attributed to Murillo. This ch. was raised by Isabella II. to the dignity of a cathedral in 1862, the see being suffragan to Burgos.

**San Miguel**, at the junction of the old and new towns, was erected in the 12th cent., and contains an excellent *Retablo* carved on wood in imitation of bronze by Gregorio Hernandez.

**San Pedro**, outside the W. side of the upper town, has a fine portal and some tombs.

The classical façade of the **Hospicio**, outside the E. side of the old town, was designed by a Capuchin monk, Lorenzo Jordanes, and is worthy of notice.

S. of the rly. stat. is the immense **Monasterio de las Salesas**, built in 1880. It is collegiate and in the 13th cent. style.

The convent of **La Concepcion** has two curious *Retablos*.

Vitoria has manufactories of looking-glasses, coaches, earthenware, chairs, and combs, and is the headquarters of the General Commandant of the **Provincias Vascongadas**.

**Promenades**.—The arcaded Plaza Nueva was built in 1791 from the designs of Justo Antonio de Olagibel, after the model of the celebrated square of Salamanca. In it stands the Casa Consistorial, with fine portal and staircase. The environs of the town abound in shady groves, of which the chief are *La Florida* and *El Prado*. The former, situated between the rly. and the town, is enclosed by handsome iron railings and charmingly laid out with gardens, seats, and fountains. From there a promenade termed *El Paseo de la Estacion* leads under the rly. to the suburb of El Prado, which is laid out in lawns fringed with long avenues of chestnuts and poplars. Here on Sundays and festivals the Basque lower classes meet and perform their picturesque national dances.

Vitoria derives its name from the Basque *Beturia*, a height, and bears for arms a castle supported by two lions.

To Bilbao by Durango (Rte. 34); to

Zumárraga by Vergara and the baths of the valley of the Deva (Rte. 33).

**Battle of Vitoria**, June 21, 1813.—On the evening of the 20th of June the army under Graham bivouacked on the banks of the Bayas, some 20 miles from Vitoria, while, 10 miles down the river, Wellington had his headquarters at Subijana Nurillas.

The scene of the battle will be best viewed by driving from Vitoria to Nanclares (8 m.), where the train may be taken towards Madrid; or, by taking the midday train from Vitoria to Nanclares stat. and walking back. A good view of the disposition of the armies may be obtained from a hill to the right of the road, and about a mile beyond Arinez; here General Gazan's centre lay. Vitoria lies to the E.N.E., at a distance of  $4\frac{1}{2}$  English miles; and the spectator will see on the distant right the road by which Graham advanced to Vitoria, crossing the Ladora at Abecucho; on his left, 3 m. away, the pass of Puebla, over which Hill advanced to the attack of the French left; while W. are the bridges of Tres Puentes, Vilodas, and Nanclares, by which the allied centre approached that of the French. Below him lie, on his right, Arinez, and near the river Margarita, on his left, Subijana de Alava. The dispositions of the French on the morning of the 20th were as follows:—Reille defended the French right, which covered the passage of the Ladora, where the Bilbao and Durango roads cross it by the bridge of Gamara Major and Abecucho. The left, under Gazan, at the Dronet, in reserve, distant about 7 miles from Gamara, also lined the Ladora. Gazan's right extended from an isolated hill in front of Margarita to the main road, his centre covered the road, and his left occupied the rugged ground behind Subijana de Alava, and faced the Puebla defile, while a brigade under Maransin was posted on the heights of Puebla. A battery of 50 pieces of artillery was posted in front of the position the spectator occupies to defend the 3 bridges of Nanclares, Vilodas, and Tres Puentes. The French

were 55,000 strong, and an immense quantity of waggons, etc., which accompanied King Joseph and his court, impeded their movements, owing to their being packed on the roads of retreat.

Wellington had designed that Graham with 20,000 men should force Reille over the Ladora; Hill, on the right, with 20,000 men, forcing the Puebla pass and disposing of Maransin's brigade with his right, should turn and menace the French centre and left with his whole force, and secure the bridge of Nanclares; in the centre Wellington in person was to lead the 3rd, 4th, 7th, and light divisions, the great mass of the artillery, the heavy cavalry, and the Portuguese horsemen, in all 30,000 men, and fall on the French centre.

The 21st broke rainy, and the movements of the allies from their bivouacs were screened by the weather. Hill commenced the battle on the right, and after overcoming the difficulties of the ascent of the Puebla mountains and the opposition of the enemy, poured down the mountain and won the village of Subijana de Alava in front of Gazan's line, and maintained his position until the centre battle began on his left. Wellington brought the 4th division opposite the Nanclares bridge, and the light division opposite the bridge of Villodas, where they were screened by the rugged ground. While awaiting the arrival of the 4th and 7th divisions, a Spanish peasant informed him that the bridge at Tres Puentes was unguarded. Taking advantage of this he pushed a force over the bridge, and called up some cavalry to assist. It was now 1 p.m., and smoke on the right told that Graham had begun his work. The 4th and 7th divisions now arrived; and the Rifle brigade, under Sir A. Barnard, darting across the open country, took up a position on the flanks of the French centre and the 50-gun battery. This movement enabled the remainder of the allied centre to cross the river, and the French reserve began to retire to Vitoria. Wellington in person led an attack on the hill in front of Arinez

and took it. The French, caught in their movements of retreat, opened a heavy fire from their 50-gun battery, which Wellington subdued by means of guns brought across the river. Under cannonade the French retired to the hill in front of Gumecha, 3 m. from Vitoria, yet still held the village of Arinez. The riflemen of the light division attacked that village, and after hard fighting won it. The French ousted from their position on the left now began to retreat in earnest, and the allies advanced fighting; by 6 p.m. their last defensible position, 1 m. from Vitoria, was taken from them. Meantime, Graham, on the right, after very severe fighting, had carried the bridge of Gamara, and Wellington reaching Vitoria, the park, &c., fell into his hands. The French having lost all their positions were drawn off towards Huerta in the valley of the Araquil, 30 m. from the field of battle; this place was reached by Reille, who covered the retreat on the evening of the 22nd of June. In the battle Jourdan's bâton, a stand of colours, 143 guns, all the parks and dépôts from Madrid, Valladolid, and Burgos, carriages, ammunition, and treasure, and plunder of the Spanish towns and churches, fell into the hands of the allies. The French lost 6000, the allies 5200 men.

113 m. *Miranda de Ebro* Junct. (2000) (B.). Here we are in Old Castile. The interesting ch. of *San Nicolas*, on the l. bank of the Ebro, has a Romanesque apse and doorway. The parish ch. of *S. Maria* is of late Gothic. On the hill is a ruined Castle.

Rly. to Zaragoza by Logroño (Rtes. 4 and 155).

Rly. to Bilbao by Orduña (Rte. 35). The main line crosses the Ebro and ascends rapidly to enter the famous *Pass of Pancorbo*. The river Oroncillo is repeatedly crossed, and some fine scenery traversed. On the l., below the line, is the suppressed Convent of *Bugedo*, with a Rom. apse. Several viaducts and tunnels ensue, and the narrowest part of the gorge, enclosed by precipitous heights, is threaded immediately before reaching

125 m. **Pancorbo Stat.** (2090 ft.). Above the town rise the two ruined castles of S. Marta and S. Engracia. Hence the rly. ascends through the desolate but not ill-cultivated plain of Old Castile to

139 m. **Bribiesca Stat.** This regularly built town is on the *Oca*. In the *Colegiata* are two fine retablos.

[Carriage-road to (17 m. N.) *Oña*, where is a celebrated Benedictine convent, dedicated to San Salvador. It stands near the Ebro, and is an excellent example of the early Gothic style. The finely sculptured tombs and the old paintings should be noticed.]

The line now ascends rapidly to

148 m. **Santa Olalla** (2750 ft.), and passes through 4 tunnels, to attain its summit level of 3010 ft., shortly before reaching

159 m. **Quintanapalla Stat.** Here was ratified the first marriage of Charles II. of Spain with Marie Louise of France, in 1682. The country henceforward is most dreary, until on the l. the towerless chapel of the Cartuja is seen rising above a belt of trees, and the twin spires of Burgos are descried in the distance.

169 m. **BURGOS Stat. (B.)** (38,000). The Arlanzon is crossed, and the grand old city is entered by the **Puerta de S. Maria**. Well-shaded and pleasant, but somewhat monotonous walks are laid out everywhere along the banks of the Arlanzon. They form a continuous line of avenues, of which the portion bordering the city is called *Espolon Viejo* and *Nuevo*, while *La Isla* leads W. to Las Huelgas, and the *Paseo de la Quinta* follows the stream upwards towards the Cartuja.

The celebrated \*Gothic **CATHEDRAL** is one of the finest in Spain, whether we regard the picturesque grandeur of the general design, or the exquisite variety and richness of the ornamentation.† This archiepiscopal see was founded at *Oca* (25 m. distant). It was removed to Burgos by Alonso VI. in 1075, who at the same time gave the site of several

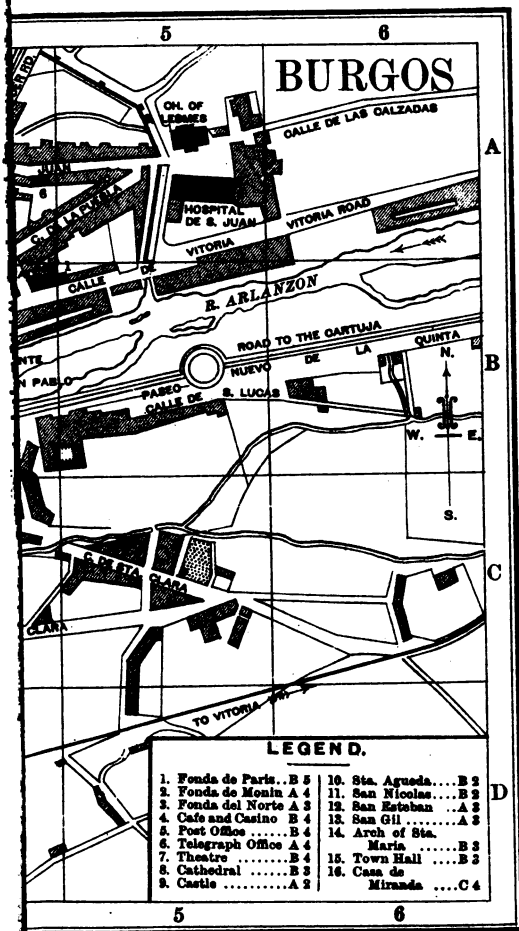
royal palaces upon which the present cathedral was subsequently built. It was founded by Ferdinand *el Santo*, in honour of his marriage with Doña Beatriz, daughter of the Duke of Suabia, the first stone having been laid on the 20th July, 1221, by the king in person, assisted by the Infante Antonio de Molina, and Bishop Maurice, who (an Englishman by birth) had accompanied the Princess Beatriz to Burgos. The reigning sovereign, by virtue of his title of *Señor de Vizcaya*, was one of the canons of the chapter as at Leon and Toledo. Amongst the members of the chapter who have risen to the tiara was Rodrigo Borja, afterwards Pope Alexander VI.

The W. front is of the original date (1221), except the lower stage, with modern inserted doorway, and the open twin spires; which latter, together with the parapets below them, were added by John of Cologne in the 15th cent. The spires, flanking a noble rose-window, are 300 ft. high. Finer and quite unaltered are the façades of the transepts with their sculptured doorways—the *Puerta del Sarmental*, S., and the *Puerta Alta*, or de la Coroneria, N. The latter is closed, the transept being entered from its N.E. angle by the elegant Renaissance *Puerta de la Pellejería*, at a lower level. The open arcade, high above each of the transept doorways, should be especially observed. The gorgeous central lantern, an octagon 180 ft. high, surrounded by 8 light turret-spires of open work, was not completed till 1567 (Juan de Vallejo, architect). It is a mixture of debased Gothic and Renaissance, and although not without merit for its elegance and good proportions, is sadly out of harmony with the rest of the building. E. of it another tower surmounts the Condestable Chapel.

The interior, 300 ft. long, 250 wide at the transept, 195 Eng. ft. high, is much injured by the high Coro intruding to the extent of 4 bays into the nave, and by the huge cylindrical piers raised to support the octagon.

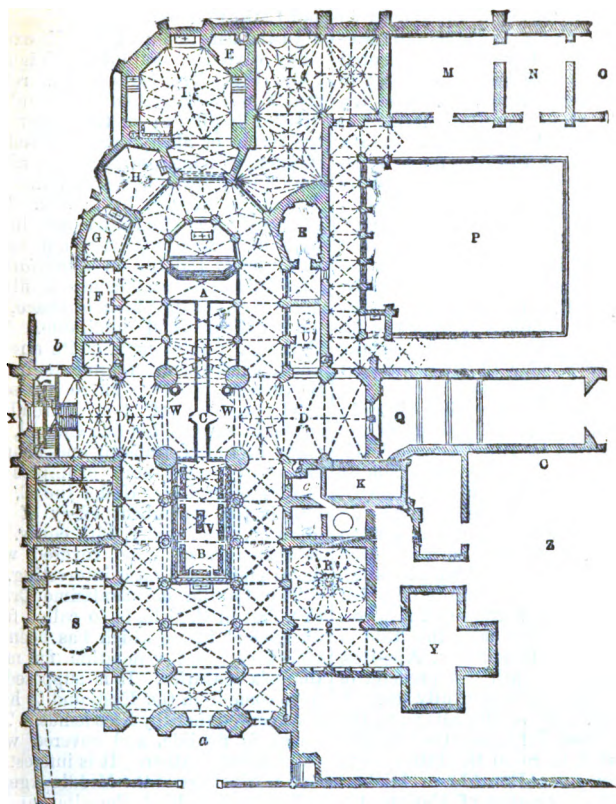
The main piers and arches of the

† See Street's 'Gothic Architecture in Spain,' 2nd ed., London, 1869,



Ruddiman Johnston & Co., Ltd., London.





PLAN OF BURGOS CATHEDRAL.

- A. Capilla Mayor.
- B. Coro.
- C. Lantern.
- D.D. Transepts.
- E.E. Sacristies.
- F. Chapel of the Nativity.
- G. 14th Century Chapel.
- H. Chapel of San Gregorio.
- I. Chapel of the Constable.
- K. Chapel of S. Isabella.
- L. Chapel of Santiago.
- M. Old Sacristy.
- N. Room of the Coffer of the Cid.
- O. Chapter Room.

- P. Cloisters.
- Q. Puerta del Sarmental.
- R. Chapel of the Presentation.
- S. Chapel of Sta. Tecla.
- T. Chapel of Sta. Ana.
- U. Chapel of San Enrique.
- V. Monument of Archbishop Maurica.
- W.W. Pulpits.
- X. Puerta Alta, or de la Coroneria.
- Y. Capilla del Santisimo Cristo.
- Z. Archbishop's Palace.
- a. Puerta Principal.
- b. Puerta de la Pellejería.
- c. Capilla de San Juan de Sahagun.



nave and aisles are of pure early pointed work, and extremely beautiful; but the triforium was rebuilt in flamboyant times, and the pillars of the presbytery have been disfigured by elaborate Renaissance chasing, to match the central octagon. The triforium is almost entirely formed of wide bays, each having five or six lights, enclosed within a round arch, whose mouldings are surmounted by heads. All the chapels are of late perpendicular or Renaissance, except G and H, which are fine examples of early 14th cent. work, coeval with the cloister. The closed door of the N. transept, 30 ft. above the level of the pavement, is approached from the interior by a gorgeous double staircase, thoroughly secular in character, designed by Diego de Siloe.

The Retablo of the high altar, in front of which hangs a copy of the banner carried by King Alfonso VIII. at the battle of Las Navas de Tolosa, was designed and executed by Rodrigo and Martin de la Haya, Domingo de Berriz, and Juan de Ancheta, 1562 to 1580. In the centre is a silvered image of the Virgin and Child (1464). The rest of the Retablo is occupied by a number of statues and reliefs, representing scenes from the Life of the Virgin, the Crucifixion, Apostles, and Saints. Beneath is a predella of smaller subjects, beautifully carved. At the N. side of the altar are the tombs of three Infantes of Castile, who were buried there in the 14th cent.: Don Juan, son of Don Alonso el Sabio; Don Sancho, brother of Enrique II., who was prisoner in England 1367; and his wife, Doña Beatriz. Two of the tombs are hidden by the Retablo. The fine silver lamp and 6 candlesticks, which are on the steps of the high altar, were made at the beginning of the last century in the Renaissance style.

At the back of the presbytery are 5 reliefs in white stone, representing 1, Agony in the Garden; 2, Our Lord bearing the Cross; 3, Crucifixion; 4, Descent and Resurrection; 5, Ascension. The 1st and last by Alonso de los Rios, 1679; the remainder by

Felipe de Vigarni or Bergoña, 1499; below are the Apostles, Evangelists, and Latin Fathers.

In the Coro (B) are 103 stalls exquisitely carved in walnut by Vigarni, 1499–1512. The main panels represent New Testament subjects, and are divided by pillars; on the lower row are scenes of Martyrdom, divided by pilasters with arabesques; while above the Canopy are subjects from the Old Testament, divided by figures. The seats are also ornamented with inlaid work in box—a not very successful imitation of the Italian *intarsiatura*. The arabesques and monsters, filling up every available inch of space, are most delicate and admirable. The Cathedral retains none of its ancient glass, except some fragments in the S. transept wheel. There are some good windows of the Nuremberg school in the Condestable Chapel, and those in the N. transept and chancel are fairly successful examples of modern colouring. Under the E. lectern is the recumbent effigy of Bp. Maurice, the founder, 13th centy. It is composed of wood covered with metal plates, and most interesting.

The Capilla del Santísimo Cristo (Y), first in S. aisle, is so called from an ancient image which has been an object of great veneration for more than six centuries. It is supposed to have come from the East, and to have been carved there by Nicodemus. The image is flexible, and covered with painted buff leather. It is interesting as a work of art of the Middle Ages.†

It stands behind the altar, and is usually curtained. In this Chapel are some fine tapestries.

The 2nd Chapel of La Presentación (R), founded by Canon Lerma, 1519, contains his tomb with effigy in the centre, and on the l. of the altar that of Canon Jacobo de Bilbao. Both are of alabaster, finely sculptured and moulded. To the rt. of the altar is another tomb of the Lerma family, in a kind of slate (*pizarra*). The painting of the Virgin and Child is by

† Rozmiltal's 'Travels in Spain in 1465' (Stuttgart, 1844) contains a curious account of this image.

*Sebastian del Piombo.* It was the gift of a Florentine, Morri, and is a work of great merit.

In the adjoining chapel of *San Juan de Sahagun* there are six interesting paintings on panel of the end of the 15th centy., which represent the Nativity, Adoration, and 4 Passion scenes. They are curious specimens of the early Spanish school. A smaller picture, the Mass of St. Gregory, is worth attention. A domed recess on the rt. contains the much-venerated figure of the Virgin de Oca, a large number of old reliquaries of silver, ivory, &c., and the shrine of Beato Lesmes.

Next to this, in the transept, is the chapel of *Santa Isabel*. In the centre is the splendid tomb of the great Bishop Alonso de Cartagena, an admirable work of the 15th centy.

In the chapel of *San Enrique* (U) is the kneeling effigy in bronze of Archbp. Peralta, the founder (ob. 1679). In the upper part of the S. wall is the front of a carved sepulchre, said to contain the remains of the first Bishops when the see existed at Oca.

The chapel of *Santiago* (L) serves as the parish ch. To the l. on entering is the monument of Abbot de Velasco, 1557.

At the E. end is the gorgeous *Chapel of the Condestable* (I), the grandest of them all, built for Don Pedro Fernandez de Velasco, hereditary Constable of Castile, by John de Cologne, 1487. It is the private property of the Duca de Frias, and is shown by a special Custode, who is usually in attendance from 8 to 12, and from 1 to 4. The chapel is octagonal in form, with elaborate tracery in its vaulting, and finely executed sculpture in the arched recesses of its walls. All its details are worth careful study. On the retablo, by Juan de Borgogna, is carved the Presentation, with smaller subjects, and in the fringe of the arch above are the instruments of the Passion, the Crucifixion surmounting the whole. The side altars have also good retablos, that on the N. containing a remarkable St. Jerome, and that

on the S. some beautiful figures of female Saints. On this side is also a good Flemish triptych—the Virgin and Child with 3 angels, and on the wings the Nativity and Presentation. Opposite is a small *Ecce Homo* with Saints and donors, and an inscription in Dutch; and further W. some good inlaid stalls. In front of the altar are the superbly sculptured tombs of the Constable and his wife in Carrara marble. The details of the effigies are exquisitely rendered. The lady is lying at full length on a richly embroidered cushion, with her rather diminutive lap-dog at her feet; the Constable, Viceroy of Castile, reposes in his armour by her side. To the left of the monument is a huge oblong slab of handsome breccia from the Cuevas de *Atapuerca*, 3 m. distant (Rte. 7). It weighs 33 tons, and was brought from the quarries expressly to form a plinth or socket for the tomb. This beautiful marble is largely employed elsewhere in the Cathedral, as also at Toledo, Zaragoza, and elsewhere. The small vestry of the chapel contains the following interesting objects:—A Retablo of Renaissance work—half length; a very fine Magdalen, probably by Luini; a splendid silver-gilt cross, decorated with enamel, and painted ivory medallions of scriptural subjects; a silver *Navete* for holding incense; two silver-gilt jugs; a Porta Pax; silver dish; very remarkable gold chalice, studded with pearls and precious stones; a small ivory triptych, used as a portable altar by the Constable; and a beautiful little oval relief in alabaster of the Virgin and Child. The enamel Cross, Porta Pax, and Chalice, are only shown by special permission of the Duke. The *reja*, or screen, of this chapel is considered the masterpiece of Cristobal Andino (1523).

The two next chapels are of excellent middle pointed work. One of them (H), contains a finely-sculptured tomb, with monks and nuns as mourners.

The small chapel of S. Nicolas, E. of the N. transept, has also a good recessed 14th cent. effigy of a bp. on the l. of the altar.

The chapel of **S. Ana** has the finest retablo of painted wood in the cathedral, representing the genealogy and life of the Virgin, with SS. Joachim and Anne in the centre. The embroidered cope of a kneeling bp. on the left is a marvel of delicate carving. Here also is a fine recumbent effigy in alabaster of Bishop Acuña, and against the wall near the entrance door the Gothic monument of Dr. Fernando Diez (ob. 1492), in white stone, with good but mutilated sculpture. This chapel, which belongs to the Duke of Abrantes, has been restored in a most unsatisfactory manner.

The **Cloisters** are reached by a doorway in the S. transept, well sculptured with the Baptism of our Lord, David, and Isaiah, and the Annunciation. The wooden door is carved with the Entry into Jerusalem and Descent into Hades—end of 15th cent. The Cloisters are of early 14th-cent. work throughout, and extremely beautiful. Each side has 6 or 7 windows of 4 lights, with 3 cusped circles above the mullions. On the wall to the l. after entering are statues of St. Ferdinand, holding a ring in his hand, and his queen, D<sup>na</sup>. Beatriz. The tradition is, that they were placed there in remembrance of their marriage at Burgos. Opposite, in an angle of the Cloister, is the chapel of S. Jerome, with a good Renaissance retablo. Inside the last arch on the W. side is a good triptych, representing the Adoration of the Magi, under lock and key. There are many interesting life-size statues between the arches. Those of Abraham and St. James, on each side of the old sacristy, are of the 13th centy. Below the cloister is a basement story, with blocked-up arches, enclosing a neglected court; and above are mean modern dwellings, to which a staircase in the S.W. angle ascends.

Over the doorway leading into the **Old Sacristy (M)** is carved the Descent from the Cross. This beautiful chamber, of early 15th cent. date, has a groined roof without columns, supported on interrupted half-piers which end in corbels. The capitals are small,

the piers well moulded, and the corbels sculptured with coloured hunting scenes. In the adjoining ante-room of the Chapter-house (N) is preserved the **Cofre del Cid**, a trunk clamped with iron and now attached to the N. wall, which the Cid filled with sand, and then pledged to the Jews as full of gold, for a loan of 600 marks, which he afterwards honestly repaid. Here also are 3 good recumbent effigies. A door on the rt. opens into the very small

**Chapter-house**, with flat mosaic wood ceiling of Moresque character coloured with gilt pendants. Here is a well-painted Crucifixion, attributed to Matias Cerezo, but signed *Greco*.

The N.W. tower may be profitably ascended for the sake of the view.

**Churches.**—Proceeding from the W. façade of the Cathedral, we reach the 14th cent. **Ch. of Santa Agueda** (or Gadea), one of the *Iglesias juraderas* (i.e. of purgation by adjuration). The Cid compelled Alonso VI. to purge himself by an oath from the charge of assassinating his brother, taken upon a silver lock, which was stolen by the French. A copy of it, in iron, is fixed over the door.

At the N.W. angle of the Cath. is **San Nicolas** (date 1505), chiefly remarkable for a richly-carved stone *\*Retablo*, a refined work of art representing events of the Saint's life, the Coronation of the Virgin in a glory of Angels, with the Evangelists in the corners, and various sacred scenes. In the N. aisle there is a retablo with 8 interesting early Spanish pictures, the 4 on rt. illustrating the life of St. Nicolas. Several tombs in the ch. are also worth notice.

Still higher, under the Castle, is **San Esteban** (date 1280–1350). It has a good W. doorway with sculpture, and a fine wheel window. The pulpit, and tomb beneath the organ gallery on l., are good specimens of Renaissance carving; and the balustrade of the W. gallery, though of very late Gothic, is effective. The last chapel in S. aisle, with relief of Scourging over its arch, is covered with beautiful

arabesques. The small recessed Baptistry, on l. of entrance door, has good arcading and reliefs.

Over the door leading into the inner sacristy may be seen a very remarkable early Last Supper; round the table-cloth runs a Cufic inscription. The plain 14th-cent. cloister has lost its shafts, and is otherwise sadly mutilated. The ch. belonged to the Templars. On the line of the old walls, to the N., is the *Arco de San Esteban*, a good horse-shoe arch of brick.

*San Gil*, to the extreme N. of the city, is a cross ch. of 14th cent., with late additions. The chapels N. and S. of high altar contain rich retablos with well-carved figures under late-pointed canopies. Opening out of N. aisle is a large chapel with fine retablo, and a small Flemish Deposition, with the Virgin, St. John, and Mary Magdalen. The wrought *Iron Pulpit* is delicately ornamented with late Gothic tracery. This ch. contains a great number of tombs, most of which are interesting. In a S. chapel leading into the sacristy are some effigies in transparent alabaster.

The Ch. of *S. Lesmes* (A. 5), E. of the town, has some tombs worth notice, a well-carved retablo in the S. aisle, and a delicately sculptured late pointed S. doorway. Opposite the latter is the *Hospital de S. Juan*, with a good doorway of similar date.

Proceeding W. from San Nicolas along the Calle Alta, on the rt. is the arch (B. 2) erected by Philip II. in honour of Fernan Gonzalez. Under the wall of the cemetery was the *Solar del Cid* (B. 1), or house where the Cid was born in 1026. He died at Valencia in 1099. The house itself was demolished in 1771, and the site is marked by a pillar and two short obelisks bearing shields.

Above the cemetery are the scanty remains of the *Castle*. Destroyed by fire in 1736, the ruins were fortified by the French. It was the residence of the early kings and counts of Castile, and was built by Belchides (about the year 890). Here, in 959, Count Fernan Gonzalez brought Garcia, King of Navarre, a prisoner, and [*Spain*, 92.]

confined him for thirteen months. Here Alfonso VI. of Leon was also imprisoned by the Cid. In 1270 San Fernando here received Santa Casilda, daughter of the Moorish king of Toledo, who was converted to Christianity. In it was celebrated the bridal of the Cid, and of Edward I. of England with Eleanor of Castile; here Pedro the Cruel was born.

In the *Town Hall* (15, B. 3), to the W. of its archway, are preserved the remains of the Cid and his faithful wife, Ximena. During the Peninsular War Prince Salm-Dyck and a French officer, Lieut. Lamartillet, carried off the breast-bone of the Cid and thigh-bone of Ximena from the convent of *San Pedro de Cardeña*, 9 m. from Burgos, beyond Miraflores. The other bones of the Cid and skeleton of his wife without a skull were removed to the Town Hall in 1842, and placed in a glazed walnut wooden case which is displayed in a room fitted up as a modern chapel. Prince Salm-Dyck bequeathed the bones he had taken and their sarcophagus to Prince Anton of Hohenzollern, who deposited them at his seat of Sigmaringen. Here they lay unnoticed till identified in 1882 during the examination of some MSS. in the Library. At the request of Alfonso XII. they were restored to the Spanish Government in January 1883, and presented by that monarch to the town council of Burgos. Here also is preserved the Chair from which the first Judges of Castile administered justice. The *Plaza Mayor*, an irregular space surrounded by arcades, is the most picturesque feature of the town.

There are still a few ancient mansions in Burgos, the most interesting of which are the following:—*La Casa del Cordon* (A. 4), in the Plaza de la Libertad, now the residence of the Captain-General. It derives its name from the Cordon or Order of the Teutonic Knights, connecting the arms of Mendoza Velasco carved on its front, and is a rich specimen of domestic Gothic architecture, having been erected by the Condestable Velasco, whose monumental chapel forms a chief feature in the Cathedral. Casa

de Miranda (C. 4), in Calle de la Calera, on the S. side of the river; with noble court and elegant fluted pillars. Casa de Angulo, adjoining the latter, with fine portal.

The grand gateway of Sta. Maria (B. 3), attached to the old city walls, facing the bridge of the same name, shows the original massive work of the 15th century in the rear, but its front is semi-Italian, raised by Charles V. and decorated with statues of the Cid, Fernan Gonzalez, Count Diego Porcello, Nuño, Rasura, Lain Calvo, and other Burgalese worthies. Over the gateway an interesting \*Museum was formed in 1879, containing inscriptions, monuments, and other relics of Roman, Mediæval, and Renaissance times. It is called *Museo Historico y artistico*, and is open to strangers at all hours (small fee). Here is the fine kneeling figure in alabaster of Juan de Padilla, from the convent of *Fres de Val*, and behind it a good Deposition, with beautiful faces (16th cent.). Recumbent effigies of husband and wife from *S. Esteban de los Olmos* (Renaissance); double Moorish arch, found *in situ*; small white marble statue of woman from *Clunia*. A small adjoining room has a fine arcesonado ceiling. There are several other Gothic tombs of interest, and one of Renaissance, with Deposition framed in red breccia of *Atapuerca*. An enamelled bronze altar-front from *S. Domingo de Silos*, with coloured figures of Saints, is said to be of the 11th cent. Among minor objects may be noticed the chair of Queen Urraca, a 15th-cent. lance, and (on the 2nd floor) coins, caskets, and some interesting prints and photographs, among which is a view of the inaccessible Nuns' Cloister at *Las Huelgas* (see below).

### HISTORY.

Burgos was long the capital of the kingdom of Castile and Leon, though now in a state of dulness and decay. It possesses, as a "genuine old Gothic Castilian city," an especial attraction for the traveller in its Cathedral, and also in its other ancient edifices and

historical associations. It was the residence of St. Ferdinand, and of Alonso the Wise, and the home of the Cid.

The city is 2867 ft. above the sea-level. Its name is derived from the Iberian *Briga*, "a fortified eminence," which is akin to the German *Burg*. It bears for arms Gules, a half-length figure of the king, with an orle of 16 castles or. It was first founded in 884 by Diego de Porcello, but was enlarged by Nuño Belchides, who married Sulla Bella, the fair daughter of the founder. The city was nominally subject to the Kings of Leon until the year 926, when Fruela II. treacherously massacred the descendants of the founder, and the city elected Judges (or magistrates) to govern them; the most celebrated of these were Nuño Rasura and Lain Calvo, who figure in old historical ballads. The first independent sovereign was Fernan Gonzalez, who assumed the title of *Conde de Castilla*, whose grand-daughter Nuña married Sancho *el mayor* of Navarre, whose son, Ferdinand I. of Castile, united (in 1067) the kingdoms of Leon and Castile by marrying Sancha, only daughter of Bermudo III., King of Leon. In 1085, Alonso VI. raised the rival city of Toledo to the rank of capital, which occasioned serious disputes of precedence between that city and Burgos; these were only compromised in 1349, when Alonso XI. directed Burgos to speak first in *Cortes*, saying that he would answer for Toledo. The Kings of Castile by thus removing their court from Burgos destroyed the sources of its prosperity.

Burgos has 14 parish churches, a Court of Appeal, 4 hospitals, extensive barracks, and a handsome Theatre.

### SEIGE OF BURGOS, 1812.

"Burgos was the dépôt for the army of Portugal, and held the reserve stores for that portion of the French forces. The garrison consisted of 1800 infantry, besides gunners, commanded by Dubreton. Wellington approached it, with a view of removing this obstacle to his advance into

France, for it commanded the main road. His force consisted of 32,000 men: the castle was invested by 12,000, the remainder forming a covering force. The works, still visible, enclosed the rugged hill between which and the river the city is situated. An old wall, with a new parapet and flanks, formed the first line of defence; a kind of field intrenchment within the first line the second; the third line, similarly constructed, contained the two elevated points on which now stand respectively the ruins of the White Convent, which was intrenched, and the keep of the castle, which was surmounted by the Napoleon Battery. This last commanded the S., E., and W., while on the N. was a hornwork 300 yards distant from the castle: 9 heavy guns, 11 field-pieces, and 6 mortars formed the armament. The works were in good condition, but water and provisions were scarce. The means for attack were utterly inadequate, consisting only of 3 18-pounder guns and 5 24-pounder howitzers, with a small supply of ammunition and 900 intrenching tools. On the 19th of September, 1812, the siege was begun, and the hornwork captured by assault. Guns were mounted in it by the besiegers, and fire from them opened on the 22nd. On the same night an attack by escalade was attempted against the first line of defence; this failed completely, and those engaged in it suffered heavy loss. Meantime the saps were being pushed forward against the work, but the heavy rain which fell washed the earth into the trenches, and the garrison picked many men off from a work raised on the right of their defences, which flanked the advance. On the 27th an assault was made from the saps, which had been pushed to within 20 yards of the walls. This assault failed because the mine constructed to blow in the escarp did not blow down enough to allow of a footing for the assaulting column on its ruins. However, the guns being brought from the hornwork close to the walls, a breach was commenced, but the

French fire was so heavy that they were withdrawn to their original position. On the 2nd of October a double assault was ordered, one column to attack at a breach to be formed by the explosion of a new mine to the right of the old breach, and the second at the latter. This attack was successful, and lodgments were formed in the breaches. On the 5th of October the French made a sortie, and carried off the tools of the party working at the old breach and destroyed the lodgments. These were, however, repaired by the besiegers, and a mine was begun under the church of San Roman at the S.E. of the fortress. On the 18th of October a fifth assault was ordered; the mine under the San Roman was exploded; the attacking columns rushed in, but, meeting a heavy resistance, and being unsupported from the rear, were forced back and lost also the lodgments on the breach. Reinforcements for the French being now at hand, Wellington raised the siege and began his retreat on Madrid. Having to cross the bridge under fire from the castle, he muffled the wheels of his carriages with straw and crossed at night; the garrison were aroused by the galloping of some Spanish horsemen over the bridge and fired on the rear of the retreating army. The failure of the siege may be considered due to the want of means and time, but the greatest praise is due to Dubreton for his skilful and daring defence."—*E. D.*

The fortifications were subsequently destroyed by the French under Reille (June 14, 1813), upon the report that Wellington was again marching to besiege the place. This castle, which had before baffled the Duke, had been left unrepaired and unprovisioned by the French, in spite of the express orders of Buonaparte; and Wellington reached it without obstacle, to the Emperor's infinite surprise and indignation.

#### EXCURSIONS FROM BURGOS.

The \*Cartuja de Miraflores, open 8-12, 3-6, is a pleasant walk or drive

of 2½ m. from the city. Cross the Arlanzon, and ascend the l. bank to the extreme end of the shady Paseo de la Quinta. Then turn to the rt. and cross the rly., beyond which a pointed archway opens into the convent grounds. The ch. was erected on the site of the palace of Enrique III., by his son Juan II., in 1441, who in 1442 granted the estate to the Carthusian order. It was finished in 1468, by Queen Isabel the Catholic, as a monument to her parents. The ch., as usual in Carthusian convents, is divided into three portions—the outer one for the people, the middle one for the lay monks, and the innermost one for the priesthood. It was designed by Juan de Colonia, and at his death his sons were employed to finish it. Within the porch is a good plain perpendicular doorway, the best architectural detail in the church. The interior consists of 5 bays, is 63 ft. high, 135 long, and ends in an apse. In the centre is the *Coro*, with stalls finely carved in late Gothic tracery. In front of the altar is the alabaster monument of Don Juan II. and his wife Isabel of Portugal, one of the most elaborate specimens of rich and varied sculpture in Europe. Their recumbent effigies in robes of state are admirably executed. The tomb is octagonal in shape: at the corners 16 lions support the royal arms, and the sides intervening are filled with subjects and figures from the New Testament in the finest style of art. In a recessed arch on the l., entwined with vine foliage like a fringe of lace, is the very impressive kneeling figure of their son the Infante Alonso, d. 1470, aged 16. These superb monuments are the masterpieces of Gil de Siloé, sculptor, 1489-93. The *Retablo* of the High Altar is a most elaborate composition by the same sculptor and Diego de la Cruz, of events from the life of our Saviour, with a Crucifixion. At the foot of the *retablo*, on either side, are the kneeling effigies of the king and queen. At the rt. is a fine Gothic carved seat, where the priest sat during the sermon. The stained-glass windows are interesting. The

chapel of St. Bruno to the l. has a good statue of the Saint, in painted wood. Opposite hangs a large painting on panel, divided into three compartments, with inscriptions on the horses' harness. It represents the way to Calvary, the Crucifixion and Burial of our Lord. In the chapel of Miraflores, a hideous specimen of painting, the small image of the Virgin, on the high altar, in coloured alabaster, is worth noticing.

The stalls of the ante-chapel are admirable specimens of Renaissance carving. On the panels are single figures of Saints, the 3rd on the right representing Hugh, Bp. of Lincoln, holding a child in a chalice. Small subjects are sculptured over the canopies—on the rt. the Life of Christ, on the l. the Passion.

A pleasant walk of ½ hr. down the Paseo de la Isla, and across the Arlanzon, brings us to the *Convent of Las Huelgas* (the pleasure-ground), belonging to the Cistercian order. The ch. is closed after 12 o'clock. It was founded (1187) by Alonso VIII., to expiate his sins, and to gratify the wish of his queen, Eleanor, daughter of our Henry II. It is still a nunnery; male visitors may enter the transepts of the ch.: an iron grating divides the crossing from the nave, which is appropriated by the nuns. A village occupies part of the enclosure. The ch. and its cloister are fine examples of simple early pointed Gothic, erected 1279 by King Ferdinand III., somewhat severe and English in character, and "entirely free from any Moorish influence." The nave, chapter-house, and Romanesque nuns' cloister, are not accessible, except sometimes to ladies. The nave is of basilica form, with clerestory of single round-headed lancets, but no triforium. The main capitals have been left uncarved. The transepts are lofty and narrow, with 2 chapels in each flanking the chancel, of which the furthest S. forms the ante-room of the sacristy. This Chapel Royal was the burial-place of the early kings of Spain: here are the tombs of the founders, and of Alfonso VII., Alfonso VIII., his

queen Leonora, Alfonso X. (*El Sabio*), although his body is at Seville, Enrique I., and other regal personages. Various kings of Castile were knighted here, after performing their nocturnal vigil before the altar, amongst whom were St. Ferdinand and Alonso XI. Here was also knighted (in 1254) our Edward I., by Alonso *el Sabio*. No convent ever had more extraordinary privileges. The abbess was a princess-palatine, and inferior in dignity to no one but the queen. She was mitred, and possessed the rights of a "*señora de horca y cuchillo*" (*i.e.* with powers of life and death). She was also styled "*Por la gracia de Dios.*" The nuns must all belong to the nobility, and bring a dowry; they appear daily in their magnificently carved stalls during the high mass. Amongst the nuns who have here taken the veil were Berenguela, daughter of St. Ferdinand, Maria of Aragon, aunt to Charles V., and other royal personages. In the **Capilla de Santiago** (invisible) is preserved the articulated statue of Santiago which performed the ceremony of knighthood, and also on some occasions placed the crown on the heads of monarchs. In the nuns' choir is kept the highly interesting embroidered banner, which was taken from the Moors at the victory of the Navas de Tolosa.† A copy of it hangs from the chancel roof. The splendid red violet tapestries, which hang inside the nuns' choir, are very fine. These and the green ones, hung upon the chancel walls, woven in the same manner with gold, were the gift of Philip le Bel, early 16th centy. In the cloister-porch, which forms the entrance to the ch., are 4 sarcophagus-tombs of the 13th and 14th cents. Those at the rt. are very remarkable. One of them is covered with a canopy, supported on 6 shafts (originally 10), against each of which is a statue. The W. side of this porch is lighted by a fine wheel window. The tower of the ch. is picturesque, though its upper part has incongruous additions. Each of its buttresses is

surmounted with a miniature castle, representing the City arms. Half a mile beyond Las Huelgas is the **Hospital del Rey**, founded for poor pilgrims. The Renaissance atrium leading to the ch. is richly ornamented with shields, medallion heads, &c. The 13th-cent. restored arch has a good oak door; in the upper part is represented Adam and Eve; in the lower, St. Michael, St. James, with groups of pilgrims and sick poor. The inside of the ch. is uninteresting. Opposite to it there is a good façade of the Renaissance period; and another early pointed doorway leads to the inner court.

c. **San Pedro de Cardena** is situated 5 m. beyond Miraflores (8 m. from Burgos) over dreary downs by a track barely available for wheels. The convent was modernised in 1736. It is of the Benedictine order, and was founded (537) by Queen Sancha, in memory of Theodoric, the son of Doña Sancha, and her husband the King of Italy, who died whilst out hunting, at the fountain of *Caradigna*, whence the present name. The convent was a favourite of the Cid, whose body, in accordance with his dying request, was borne upon his war-horse, *Babieca*, and here buried, 1099. His empty monument now stands in a small side chapel. The effigies of himself and his faithful Ximena are placed on stone pedestals. Twenty-seven monuments of the Middle Ages still remain, and also some few anterior to the 15th centy.†

This building has frequently changed hands, and persons who propose to visit it should inquire beforehand in Burgos as to the route, and means of obtaining the keys.

About a mile further is the fine ch. of **San Quirce**, with some Romanesque remains.

Carriage-road to Logroño by Belorado and Najera (Rte. 7).

13 m. E. of Burgos, following the road, is the **Balneario de Arlanzón** (3130 ft.), a Bathing Establishment, whose waters are efficacious in throat complaints and indigestion.

† See Riaño's 'Spanish Industrial Arts,' published by the South Kensington Museum.

† For further information consult the 'Historia del Templo y Catedral de Burgos' by Martínez. Burgos, 1866.



Coach to Madrid by Aranda de Duero and the Somosierra (Rte. 8).

Leaving Burgos, the rly. descends the valley of the Arlanzon to

175 m. **Quintanilleja Stat.**, passing about half-way the scene of the terrible collision on the night of the 23rd Sept., 1891, in which two Englishmen lost their lives.

209 m. **Torquemada Stat.** Near this place Cuesta's army fled from the French in 1808.

221 m. **Venta de Baños Junct. Stat.** (B.). Half a mile distant is the village of **Baños de Cerrato**. The small and interesting ch. was built by **Recesvinto**, A.D. 661. The original walls and curious arch of the presbytery still remain.

[Rly. to Santander by Palencia and Torrelavega (Rte. 9); to La Coruña by Palencia, Leon, and Lugo (Rte. 40).]

233 m. **Aguilarejo Stat.** Close by are the ruins of the convent of *S. Maria de Palazuelos*. The *Pisuerga* is crossed by a bridge of 9 arches to

236 m. **Cabezón Stat.** Here *Bes-sières* defeated the Spaniards under *Cuesta*. The sight of numerous chimneys rising against the sky prepares travellers for a place of some commercial activity in the city of

243 m. **VALLADOLID Junct. Stat.** (B.). Here is the central depôt of the locomotive works of the Northern Rly.

This city, whose name comes from the Moorish *Belad-Waled*, land of Waled, is situated on a plain (2100 ft.) on the banks of the *Pisuerga* and *Esguera*, streams favourable to manufacturing industry. It is the centre of the corn trade of Old Castile. Here *Ferdinand* and *Isabella* were married on Oct. 19, 1469. In the 15th centy. it became the residence of the kings of Castile under *Juan II.*, and was the seat of the Court until *Philip II.*, deserting his own birthplace, made Madrid the capital. Few cities in Spain suffered more severely from the French; many of the finest buildings were stripped and ruined by them. Several of the later Gothic churches are distinguished by the richness of

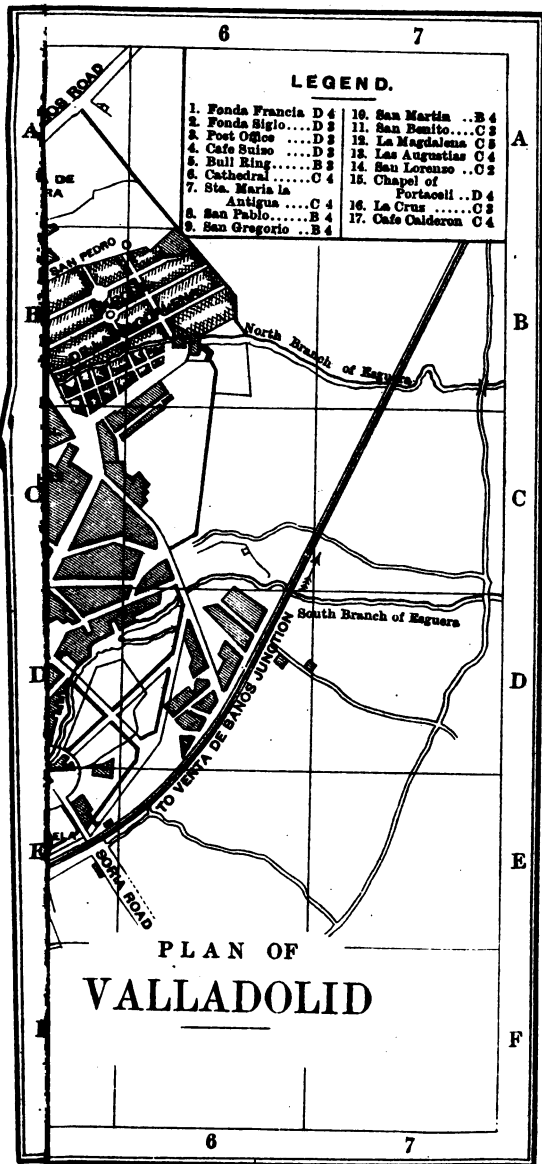
their style and profuse ornamentation. Pop. 55,000.

Valladolid was famed for its silver plate, sacred and profane; and though her artists have fallen off in skill, they still carry on a considerable business in coarse articles.

**Promenades.**—*Espolon Nuevo*, between the W. side of the city and the l. bank of the *Pisuerga*, leading to the *Puente Mayor*. *Parque de la Magdalena*, N.E. of the city on the N. bank of the *Esguera*. *Campo Grande* between the station and the city. Here *Napoleon* reviewed 35,000 French troops in January, 1809. The E. side is called *El Paseo de Recoletos*.

In the centre of the city is the *Plaza Mayor*, where are the best shops. The S. side is the lounge of idlers and gossips. In this square grand spectacles, executions, and bull fights used to take place. On this spot *Berenguela* made over the crown to her son, *St. Ferdinand*, July 1, 1217. Here also, in a building called the *Ochavo*, was beheaded on June 2, 1452, that spoilt child of fortune, *Alvaro de Luna*, the favourite of *Juan II.*, deserted, after long services, by his master, a shallow, false, and feeble king, influenced alike by poets and courtiers, and alternately their dupe and tyrant. *Alvaro* for thirty years had really held the sceptre, keeping down the turbulent aristocracy with a rod of iron: his death was courageous, as became a knight; humble, as became a Christian. Here, again, *Charles V.*, on a grand throne, wisely pardoned the *Comuneros*. Here his son, *Philip II.*, celebrated, Oct. 7, 1559, the first memorable *Auto de Fé*. Such spectacles were of frequent occurrence here during the rule of the Inquisition.

The Cathedral, a Græco-Italian edifice, by the architect *Herrera*, begun 1585 by order of *Philip II.*, stuck fast a few years after, and has remained a fragment ever since. One of its towers is in course of completion. The ch. consists of a nave of 4 bays, 250 ft. long by 150 broad. The naked walls are without the slightest ornament, and the exterior of the edifice





(as altered by Churriguerra) is ungainly. The choir stalls are not carved, but carefully inlaid, and divided by fluted columns; they were brought from the convent of St. Paul, and designed by Herrera. At the end of the l. aisle is the recumbent effigy of the benefactor of Valladolid, Count Pedro Ansures. There are many interesting things in the archives—the papers date from 1517—a collection of portraits of the bishops of the diocese, and the model of the cathedral as designed by Herrera. In the sacristy is a silver custodia, 6 ft. high, weighing 133 lbs. avoirdupois. It is Juan de Arfe's masterpiece, dated 1590, and deserves special attention. Its form is that of an open temple in 4 stages, and the chasing is everywhere beautiful. Adam and Eve stand in front of it, under a tree.

On the E. side of the cathedral is the *Plazuela de Sta. Maria*. Here on the S. side is the *University* (C. 4), a heavy Churrigueresque building of the 17th centy. The façade is loaded with massive statues of the sciences. There are faculties of law and medicine. Beyond the main court is a pleasant late-pointed smaller Cloister.

On the N. side of the *Plazuela de Sta. Maria* is the ch. of *\*Sta. Maria la Antigua* (C. 4), marked by its fine tall steeple, Lombard in form, but with northern mouldings; which, as well as the body of the nave, dates from about 1200, while the E. end is later. This is an interesting pure Gothic ch. of parallel triapsal plan, with roof richly groined. Outside, on the N., are the remains of a beautiful Romanesque cloister, with dog-tooth mouldings. The high altar-piece by Juan de Juni (1556), a much-vaunted piece of sculpture, has the fault of extravagant distortion.

N.W. of the Cathedral is the Ch. of *Nuestra Señora de las Angustias* (date 1604), with a good Annunciation in carved wood over the high altar ascribed to Pompeo Leoni. In a chapel on the rt., with tawdry fittings, is a theatrical piece of sculpture called "*La Virgen de los Cuchillos*," from 7 swords piercing her breasts, by *Juan de Juni*.

Opposite the door of this ch. a street leads immediately to the handsome *Casa de Villasantes*, now the Abp.'s Palace. Turning N.E. from this point, along the *Calle del Rosario*, we reach the broad street called *Plaza Vieja*. In the corner house between this and the *Calle S. Martin*, Alonso Cano is said to have killed his wife.

The Ch. of *S. Martin* has an interesting early-pointed tower, but has been thoroughly modernized within. N. of it a narrow street soon leads to the

*Colegiata de San Gregorio*, now used as municipal offices, one of the magnificent foundations of Cardinal Ximenez, dated 1496, having a splendid façade (rich in heraldic ornament) and portal, which runs up into an armorial tree. In the court there is a very fine example of a window, with decorations in stucco, in the Moorish style. The quadrangle and staircase are among the finest things at Valladolid; notice the artesonado halls (once library) and chapel. This edifice was ruined by the French.

Adjoining *San Gregorio* on the W. is the spacious church of *San Pablo*. It was partly rebuilt in 1463, by the Card. Juan Torquemada, the cruel inquisitor, and continued in the 17th centy. by the Card. Duke of Lerma, whose arms are seen on the upper part of the façade, above the beautiful portal of the finest Gothic flamboyant style, enriched with statues, foliage, thin tracery, and armorial decoration. This ch. was gutted, stripped, and despoiled by the French, and has been restored.

In the house at the S.E. corner of the *Plaza de S. Pablo*, Philip II. was born on May 21, 1527.

Opposite the church is the *Royal Palace*, built 17th cent., by the Duke of Lerma, and purchased for the Crown by Philip III. It has a noble Patio, with 2 cloistered galleries, adorned with busts of Roman Emperors and arms of the provinces of Spain. Here Buonaparte resided, Jan, 1809.

The *Casa del Sol*, a house with a handsome doorway, attached to a convent, a little E. of *San Gregorio*, was

the abode of Diego Sarmiento de Acuña, Count de Gondomar, ambassador from Philip III. to James I. of England,—a learned man and no mean diplomatist. He died here, Aug. 1, 1626.

The ch. of **La Cruz**, at the head of the Calle de las Platerias, has some fine wooden sculptures by Gregorio Hernandez.

**S. Lorenzo**, W. of the city, has a curious painting which represents a procession in the time of Philip III. Both these churches close very early.

The fine late-pointed ch. of *San Benito*, to the N.E., is now desecrated, and the convent attached thereto turned into barracks. Berruguete is said to have lived and worked in the adjoining *Plaza*, but no memorial of his house has been preserved.

The Chapel of **Portaceli**, in the Calle de Teresa Gil, has a fine retablo with 4 columns of Serpentine, a good painting of the Assumption, and an altar rich in marbles. It is the property of Dominican nuns (Calderonas). The founder of this ch., Don Rodrigo Calderon, minister of Philip III., lived in the adjoining house (he was beheaded Oct. 21st, 1621).

A little to the E. rises the fine brick tower of *San Salvador*. Following the street of the same name, and passing some barracks on the rt., we reach the

**Colegio de los Escoceses** (formerly a Jesuit College), founded at Madrid by Col. Semple in 1627, and transferred hither in 1771. About 20 young Scotchmen are here prepared for the Roman Catholic priesthood.

Further E., in the Calle Real de Don Sancho, is the

**Colegio de los Ingleses**, endowed by Sir Francis Englefield (one of the most zealous adherents of Mary Queen of Scots), who withdrew to Spain after her execution. Philip II. granted certain privileges in 1590, which the College still enjoys. 45 students from the United Kingdom are the usual number in training for the priesthood. The *Irish College* at Salamanca completes the trio of British R. C. institutions in Spain.

To the S.E. of the cathedral is the **Museum** (C. 5), formerly the *Colegio de S. Cruz*. The handsome building is entered by a finely carved Renaissance doorway. Open daily 10 to 2 (small fee). Catalogue of pictures, 4 reals. Here galleries have been arranged for the reception of the monuments, sculptures, pictures, &c., stripped from desecrated churches by the French and Spaniards, but not carried off. Here may be studied the works of Juan de Juni, probably Italian, and the native sculptors Hernandez and Berruguete. The pictures by *Rubens* which were carried off by the French army in 1808, and afterwards returned, were painted for the convent of nuns at *Fuensaldaña*. They represent the Assumption of the Virgin, St. Anthony of Padua and Infant Saviour, St. Francis and a Lay Brother; and are all quite unimportant.

The portrait of the founder of the Colegio de Sta. Cruz, Cardinal Pedro Gonzalez de Mendoza, is at the entrance. The choir stalls which belonged to the Convent of St. Francis are arranged round the first gallery.

Very few of the pictures have any merit. The large Assumption, by *Reubens*, called the *Fuensaldaña*, is placed at the end of the large saloon on the ground floor. Here also are the two fine kneeling statues of the Duke and Duchess of Lerma, in gilded bronze, by *Pompeo Leoni*, from the convent of *San Pablo*. The choir stalls are by Berruguete. They came from the church of San Benito, and are beautifully carved with figures of Saints in low relief, and exquisite arabesques. In the lower row are smaller scenes. There is a good picture by *Bosch*, Temptation of S. Anthony.

On the 1st floor is a series of small rooms, containing pictures of little value. Among them may be noticed a fairly good Holy Family, by *Diego Diaz*, and some interesting early Spanish paintings on panel. One of the rooms facing S. has a fine coffered wooden ceiling, painted and gilded.

By far the most valuable part of the Museum is the \*collection of wooden

sculptures. These are very remarkable, indeed unique, and should on no account be missed. The best are, in the 1st room, three statues by *Berruguete*; the masterpiece of the sculptor *Hernandez*, Saint Teresa; Saint Francis, and Christ carrying the Cross, by the same master. Saint Bruno, and The Virgin, by *Berruguete*; St. Anthony, by *Juan de Juni*.

The 2nd room contains an interesting Gothic bas-relief; and The Death of our Lord, a fine composition, by *Hernandez*.

The 3rd room a Pietà; some good figures by *Hernandez*, and a striking group of St. Simon receiving the scapulary from the Virgin, by *Juan de Juni*.

There are two fine crucifixes in the Sala de Juntas, and some bronze cabinets which were made for Philip V. Also a fine collection of armorial shields from convents, and a tolerable Flight from Egypt, by *Berruguete*, in the Cloister.

There is a Library of 14,600 vols. and 200 MSS.; open from 10 A.M. to 2 P.M., free.

The E. side of the building is occupied as a Grammar School (Institutio). Passing it on the l., we soon reach the insignificant *Calle de Cristobal Colon*, where at No. 7 on the l., marked by a mean inscription, Columbus died on the 20th of May, 1506. His bones were removed to San Domingo in 1536, and from thence to Cuba in 1795.

Just beyond, on the rt., is the ch. of *La Magdalena* (1570), bearing on its W. front the arms of its founder, Bp. Pedro de la Gasca, whose monument it contains, as well as a Corinthian retablo, both masterpieces of Esteban Jordan (1571, 1577).

N.E. of the ch. extends the spacious and beautiful *Parque de la Magdalena*, lately curtailed to the W. by the erection of a large Hospital and Seminary.

Cervantes resided at No. 14 *Calle de Rastro* (D. 3), where it is supposed he wrote the first part of *Don Quixote* after his return from slavery. A poor statue indicates the spot.

Juan de Juni, the sculptor, painter,

and architect, lived and died in the house, No. 39, *Calle de San Luis*, near the W. corner of *Campo Grande* (E. 2). Hernandez purchased it soon after the death of his fellow-sculptor, and here he also lived until his death, on Jan. 22, 1636.

Fabio Nelli, the Mæcenæas of Valladolid, lived in the square which still bears his name (B. 3). The fine old house has a Corinthian court and handsome doorway in 2 stages. Close to it, at the corner, is another remarkable house with medallions of Juan II. of Castille, and his queen.

#### EXCURSIONS.

To *Simancas*, 7 m. (Rte. 13). Here the bulk of the Spanish archives are deposited. Carriage there and back, 15 pes.

To *Benavente* by *Medina de Rio Seco* (Rte. 12).

To *Toro* by *Simancas* and *Tordesillas* (Rte. 13).

Leaving Valladolid, the Duero is crossed close to

253 m. *Viana Stat.* (2263 ft.). Here Cæsar Borgia was slain in a petty skirmish, on March 15, 1507. He was buried in the Church, but his tomb has been violated. Hence the line begins to ascend out of Old Castile till it crosses the Guadarama range at *La Cañada* (4263 ft.); a rise of 2000 ft. in 86 miles. Crossing the *Adaja*, the train reaches

271 m. *Medina del Campo Junct. Stat.* for *Segovia* (Rte. 3); for *Zamora* (Rte. 56); and for *Salamanca* and *Portugal* (Rte. 58). Buffet (5500).

*Medina del Campo*—"the city of the plain"—is the chief place of the finest wheat-growing district in Spain. It is a dull old town. The principal church is the *Colegiata of San Antolin*, S. of the Plaza, founded in 1503. There are numerous others, all large ugly edifices of brick; but most of them have finely carved coloured retablos. 5 min. W. of the stat. is a well-preserved mediæval gateway.

By far the most interesting object in or near *Medina* is its ruined Castle, the \**Castillo de la Mota*, a mile S.E. of

the stat. This picturesque brick building, with bartizan turrets, was built by Fernando de Carreño, for Juan II., in 1440, on the site of the Roman *Metimna*; it was enlarged by Queen Isabel in 1479. It was the prison of Cæsar Borgia, and in it Queen Isabel the Pious died, Nov. 26, 1504, in the 54th year of her age and the 30th of her reign. Here also, in 1555, Juana la Loca held her court.

The rly. proceeds S. through the dreary plain to

293 m. **Arévalo Stat.** The town, 2 m. W. of the stat., is finely situated on the other side of the river, which the carriage-road crosses by a handsome stone bridge. In its royal palace (now in ruins) resided Queen Isabel, Charles V., Philip II., Philip III., and Philip IV. Pop. 3600.

[Bridle-path to (17 m. W.) **Madrigal de las altas torres**, the birthplace of Isabel the Catholic, Apr. 22, 1451. This little town is unique in Spain, and probably in the world, for the "geometrically perfect circle of ancient walls by which it is surrounded. On the S. side they are well preserved.]

The Adaja is now crossed on a viaduct of 4 arches in two tiers. Further on, pine woods are traversed, and the Somosierra range appears to the l., rising above Segovia. The line ascends through woods of ilex to

316 m. **Mingorria Stat.**, in a chaos of granite blocks. A fine view of the city, with its mediæval walls and churches, is disclosed to the rt. on approaching

325 m. **AVILA Stat.** (B.),  $\frac{3}{4}$  m. from the town. Pop. 9260.

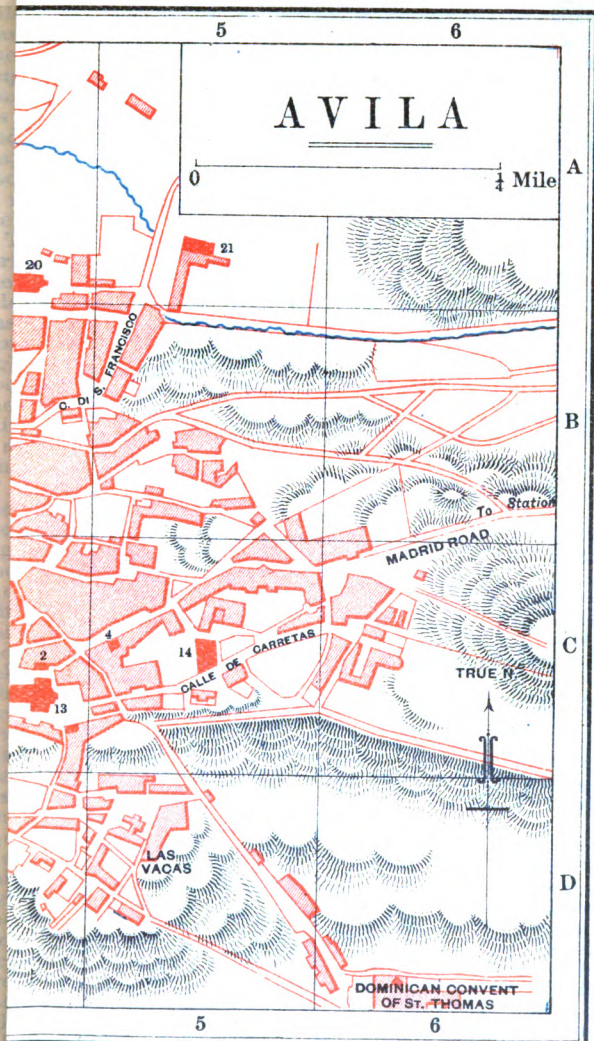
Avila de los Caballeros, 3496 ft. above the sea-level, presents a noble specimen of a mediæval wall-girt city. It is undoubtedly one of the most picturesque towns in Spain, highly interesting to the antiquarian and artist, and on no account to be passed by without a visit. Its granite walls are perfect; they were begun in 1090, and are 40 ft. high and 12 ft. thick, and there are no less than 86 towers and 10 gateways. To form

these gateways two of the towers are brought near together, carried up higher than the rest, and connected together by an arch. Before the use of artillery the city must have been impregnable, for every point commands the plain below the hill upon which it is built, and even the grand Cathedral is half church, half fortress. Every street and lane abounds in stone carvings, pillars, arches, escutcheons, buttresses, and a profusion of antiquarian relics. Avila is placed near the *Sierra de Avila*, which in winter is snow-capped; it is a charming retreat from the summer and autumnal heats of the metropolis of Spain, for the downs are always fresh, the plain is wonderfully fertile, and many are the sweet valleys which lie ensconced between the hills, watered by pleasant trout streams. In winter there is excellent wild-fowl shooting, and a wolf may often be met with.

Avila, says the Spaniards, was originally called *Abula*, after the mother of Hercules, by whom the first city which bore that name is said to have been founded B.C. 1660. Whoever may have founded the original city, that which now exists was rebuilt by Don Ramon of Burgundy (son-in-law of Alonso VI.), in the year of our Lord 1088. The wall was built under the superintendence of two foreigners,—Cassandro, a master of geometry and a Roman, and Florian de Pituenga, a Frenchman. The city is the see of a bishop suffragan to Valladolid, and it has a university and military college.

The \***CATHEDRAL** (C. 4) is dedicated to San Salvador, and was commenced A.D. 1091 under the superintendence of Alva Garcia, a native of Estella in Navarre. Its strong *cimborio* (lantern) looks as if built for defence, and its apse, with castellated machicolations, forms one of the towers of the city walls.

Although commenced in 1091, "the general character of the building is thoroughly that of the end of the 12th, or early part of the 13th centy., with considerable alterations and additions at later periods" (*Street*).



Ruddiman Johnston & Co., Ltd., London.





The acutely pointed N. doorway is of early Perp. date, with statues much dilapidated in each jamb. The tympanum is sculptured with our Lord in the centre, the Betrayal and Last Supper below, and the Coronation of the Virgin above. The W. front, with its unfinished towers, is late Gothic, and has a poorly-carved pointed doorway, with Saints in plateresque niches above it. Guarding the entrance are 2 *maceros* (mace-bearers), like wild men of the woods, in granite.

The interior, of which the Choir fortunately blocks up little more than the E. bay of nave, is striking and solemn. The lofty and narrow nave has single aisles, and very large clerestory windows, of which the upper lights only are glazed; the tracery above them is all blocked up, and the lower lights, also blocked, form a blind triforium. There is some good glass in the transepts and chancel, which has no triforium, but two rows of windows in the clerestory. E. of the transepts, surrounding the chancel, are double aisles. The *Retablo* of the high altar, of the time of Ferdinand and Isabel, is divided into panels—three stages in height—each panel with a rich canopy. The lowest stage has St. Peter and St. Paul painted in the middle of the panels, with 2 Evangelists and 2 Doctors on either side. The second stage has for its centre the Transfiguration, with the Annunciation, the Nativity, the Adoration of the Magi, and the Presentation in the Temple, at its sides. The third and last stage has the Crucifixion in the centre, and the Agony, the Scourging, the Resurrection, and the Descent into Hell, at the sides. The pictures of this *retablo* are by *Santos Cruz*, *Pedro Berruguete*, and *Juan de Borgoña*: they were painted in 1508, and are among the oldest in Spain. The richly-carved woodwork in which they are framed is a jumble of styles, the canopies being Gothic, whilst the columns are thoroughly Renaissance.

The *Sillería del Coro*, the work of Cornelis, 1536-47, has reliefs of Saints on the upper panels, and scenes of martyrdom below—all beautifully

carved, and adorned with delicate arabesques. The two iron-gilt pulpits, that on the S. of the 15th, the other of the 16th centy., are admirable specimens of Spanish metal-work. Close to each of them is an altar of 1525. That of St. Segundo, on the S., is of alabaster; that of St. Catharine, N., of white marble, covered with carvings in the Renaissance style.

The Ch. is full of interesting tombs, and has a few good early paintings, often in dark corners. Beginning at the W end, the *trascoro* has coarse but vigorous reliefs of the Adoration, Flight into Egypt, Innocents, Disputation, and Presentation. Passing to the N. aisle, the second chapel has a good copy of Raffael's *Madonna di Loreto*.

The chapel of *S. Pedro*, in the N. transept, has some early Spanish paintings on the *Retablo*; and in that of *S. Nicolas*, second on l. in chancel aisles, is the *sepulcro de los imagenes*, covered with figures. At the back of the chancel is the beautiful tomb of the learned Alfonso Tostado de Madrigal, who was bishop of Ávila about the year 1450, and hence called *el Abulense*; his effigy, carved by Berruguete, is of alabaster, and represents the prelate in the act of writing, which was the joy and the business of his life (obit 1455, aged 55). He is said to have written three sheets per day, every day of his life; he was considered the Solomon of his age.

The *\*Sacristy* is entered from the S. aisle of the chancel. In the vaulted ante-room, on the rt. of door, is an elegant *lavamanos* brought from the Escorial, with 4 columns of red jasper. The doors of the *Relicario*, just beyond it, are panelled with 15th-cent. paintings; and above them is a striking picture of S. Peter throned, which recalls a celebrated work of art at Vizeu (see *Portugal*, Route 22). Here is kept a splendid silver monstrance by Arfe, in four tiers, the lower Ionic, the other three Corinthian. The sacrifice of Abraham, and other subjects of the Old and New Testaments, are represented in fine

reliefs, with the following inscription: *Joannes de Arphe legion facebat hoc opus, An. 1571.* Here also is a fine enamelled chalice of the 14th centy., by Andrea Petrucci Orto, of Siena, and a great variety of church-plate of different kinds.

In the Sacristy are some fine Renaissance carvings in white marble on the W. wall. They represent the Scourging, Ecce Homo, and other scenes, magnificently sculptured. Above, in the vaulting, are terra-cotta groups of the Cross-bearing, Crucifixion, Deposition, and Resurrection. The vault itself appears to be of the original transition date, but its arcades are bedaubed out of all recognition with paint and gilding.

Returning to the ch., beside the chapel of S. Blas, in the S. transept, is a remarkable sepulchre inside a pointed arch, with figures (1338).

The Cloisters on S. side of nave are much mutilated; they have good traceried windows, but these are now blocked up, and their cusplings destroyed. Several chapels open out therefrom. The *Capilla del Cardenal*, to the E., has two fine windows painted by *Santillana* and *Valdivieso* in 1498.

In the Chapel of S. Miguel, under the N.W. tower, there is a fine tomb of the 13th centy., with interesting representations of an interment.

The tower may be ascended for the view.

The other objects of interest can best be visited by taking a walk round the city outside the grand old walls; or a conveyance can be hired at the Fonda. Leaving the Plaza de la Cathedral N.E. by the *Puerta del Peso de la Harina* and turning to the l. down the hill, we reach the Ch. of San Vicente (4 B.), outside the gate of the same name. It was founded in 1307, and dedicated to the three martyrs—Vicente, Sabina, and Cristeta—who were put to death on the rock still visible in the crypt below the eastern apse. The west end is the noblest portion of this beautiful ch. The two towers are incomplete, though that on the N. was added to in the 14th cent.

Between them, deeply recessed within a lofty arch, is an elaborately carved double Romanesque doorway. The tympanum is sculptured on the left with the story of Dives and Lazarus, and on the right with a death-bed scene, where angels support the soul as it ascends to Paradise. The church is built of a creamy pinkish stone, except a later colonnade of granite on the S., with round arches and engaged banded shafts. The nave, which has a triforium and clerestory, is pure Romanesque with pointed vaulting: the transepts and chancel are of transition date. The tomb of San Vicente below the lantern is most interesting; it is undoubtedly of 13th centy. construction, except the filigree metal-work above the arches; its style is early pointed Italian Gothic, the influence of Italian art being especially observable in the forms of some of the twisted and sculptured shafts.

The patron Saint of this Church was born at Evora, or Talavera, and was executed together with his two sisters on October 27th, 303. His body was cast to the dogs; but a serpent watched over it and flew at a mocking Jew. The hole out of which the serpent came was for long one of the three sites of adjuration. The canopy above the tomb was raised in or about 1468 by Martin Vilches, bishop of Avila, and successor of Tostado.

The original tomb consists of an urn resting on open arches with pillars twisted or engrailed. The urn is of white stone, and its sides are sculptured with scenes of martyrdom, representing the legend. The Jew was buried in the S. transept, where there is an inscription to his memory on the W. wall. A long descent at the end of N. aisle leads to a modernized crypt beneath the apse, in the S. chapel of which the rock from whence the serpent issued has been left bare.

Below San Vicente to the N. is the Ch. of S. Andres, with good 12th centy. work outside its apse, and fine S. and W. doorway. The nave is of transition date with partly modernized Romanesque choir, in which are some grotesque figure capitals, grandly

carved. E. of this is the ruined convent of San Francisco.

Proceeding W., we pass the picturesque tower of St. Martin, brick above, and stone below. N. of it is the convent of the *Encarnacion*. Further on, below the city walls, and charmingly overlooking the Adaja and its bridge, we reach the *Ermita de San Segundo*, with a good Romanesque S. doorway (keys at the adjoining cottage). The little ch. has a handsome wooden roof, and 3 unpierced E. apses with well-carved capitals; but it is chiefly visited for the sake of the beautiful white marble tomb of San Segundo, bishop of Avila, who is said to have hurled a Moorish chief from the turret which overhangs the ch. The bishop kneels before an open book: the effigy is larger than life, and is attributed to Berruguete.

Further on, a picturesque old Bridge, with a new bridge beside it, crosses the river.

Below the city on the S. is the church of *S. Nicolas*, with remains of good doorways. Passing it and continuing S.W., we reach in 10 min. the Dominican church and Convent of

**Santo Tomás** (Aquinas), founded in 1482, and now used as a seminary for the education of youths for Dominicans, who are sent to the Philippine Islands. The Coro is placed in a W. gallery over an elliptical arch, and consequently the general view is unbroken. The entrance to the ch. beneath this arch is strikingly solemn, and the altar is raised upon a similar arch with good effect at the E. end. Within the transept railing is the exquisitely sculptured white marble *\*Sepulchre of Prince Juan*, only son of Ferdinand and Isabel, who died at Salamanca in 1497, aged 19. He was a youth of infinite promise, and by his untimely death the crown of Spain passed to the house of Austria. The tomb bears much resemblance to those at Granada, and is sadly mutilated. In the 3rd chapel N. is the monument to Juan de Avila and Juana Velazquez, who were attendants upon the prince; their effigies, which lie side

by side on the same tomb, are also finely carved. Both tombs are masterpieces of the Florentine sculptor, Messer Domenico, and were raised by Juan Velazquez, the prince's treasurer, who added short but pathetic epitaphs to each. Permission must be asked to visit the Cloisters, and to ascend from thence to the High Altar and Coro. The Cloister is picturesque, but not architecturally interesting; and beyond it to the E. is a larger and more modern court, from the upper part of which is a pleasant view. The retablo of the high altar has good paintings illustrating the life of S. Thomas Aquinas, worth close inspection: and the canopied oak stalls in the Coro are delicately carved in flamboyant tracery, without figures.

Returning to the town, and bearing to the rt. at the first houses, we may visit the Nunnery of the

**Carmelites Descalzas, or Convento de las Madres.** The ch. closes early, but will be opened to visitors on application. Here are shown numerous relics of Santa Teresa (see below). In the 3rd chapel rt. is the tomb of her brother, Lorenzo de Cepeda (1580); and in the opposite chapel l. are kneeling statues of Francisco Velazquez, and another, dating about 1630, each with an enormous frill. An apple-tree grows in the nunnery garden, which is said to have been planted by Santa Teresa.

5 min. further W. is the highly interesting ch. of **\*San Pedro**. It has a plain round W. doorway, with a fine wheel; nave, aisles, clerestory, and transepts with E. chapels, all of pure and rich Romanesque with pointed vaulting; richly moulded N. doorway; and late pointed lantern. The arcaded Plaza in which it stands is the Mercado Grande, picturesque for its market costumes, and bounded on the W. by the fine old **Puerta del Alcazar**, one of the 9 ancient gates of the city.

Towards the E. end of the Plaza a tasteless stone monument (1882) has been erected to the worthies of Avila, surmounted by a statue of St. Teresa.

Close to San Pedro on the S. are some remains of the desecrated church of *Las Nieves*.

Quitting the Mercado Grande at its S.W. corner, we soon enter the *Rastro*, a pleasant promenade, with a small garden, commanding an extensive view. Just within the first gateway is the ancient mansion of the *Duque de Abrantes*, and in the street running N.W. of it, that of the *Conde de Oñate*. In the courtyard of the former, entered from the N. round the corner, are 2 *Toros* of Guisando (see below). Continuing outside the walls, a second gateway, *Puerta de la Santa*, just above a large hospital, leads to the

**Church of Nuestra Señora Madre Santa Teresa de Jesus**, erected over the birthplace of Santa Teresa, who was born here of noble parents, March 28th, 1515. When only 7 years of age she longed to go to Africa to be martyred by the Moors; at 20 she took the veil, and soon after founded no less than 17 convents of barefooted Carmelites. Teresa has always been a great favourite with Spanish artists, who sometimes represent her as writing at a table whilst a dove whispers in her ear "news from her spouse;" at other times she is drawn as dying away, whilst an angel touches her heart with a fire-tipped arrow. The 27th of August is kept all over the Peninsula as the day sacred to this mystery. It is called *La transverberación del corazón de Santa Teresa de Jesus*. Her festival is celebrated on the 15th of October.†

The ch. contains nothing of interest except the rosary and other relics of the Saint. The handsome mansion to the W. just inside the gateway belongs to the *Duca de la Roca*.

A few paces N. of this is the ch. of **Santo Domingo**, which has a good Romanesque doorway. The sacristan keeps the key of **San Esteban**, an ancient *Ermita* to the N.W., with an interesting apse. In the *Plazuela* of

**Santo Domingo** are 2 more *Toros*, and a few yards further N. is the ancient mansion of the Condes de Polentinos, with an enriched portal of armed men, and an elegant but dilapidated *patio*. It is now a Military Academy (*Academia del Cuerpo Administrativo del Ejercito*).

The *Paseo de S. Antonio*, between the Rly. Stat. and the town, is an extensive Promenade.

#### EXCURSIONS FROM AVILA.

[A rough ride can be made to the Geronimite Convent of Guisando, distant 14 m. It was there that the memorable meeting took place (Sept. 9, 1468) between Enrique IV. and Isabel. Read Prescott's description, ch. iii. of his 'Ferdinand and Isabel.' In the courtyard of the convent are some of the strange animals of granite, called *Toros*, as a generic name, but they appear more to represent boars or other wild animals. They have been considered by some authors as landmarks, by others as deities of the natives, placed, like the sphinxes, near Asiatic temples. The Roman inscriptions on these animals are, no doubt, of a later date, and they have been sadly injured by man and time. These *Toros* were once very numerous in Central Spain: thus Gil de Avila, writing in 1598, enumerates 63 of them, whilst *Somorrosto*, in 1820, numbers only 37; thus are these unexplained relics of antiquity disappearing. For the ride to Toledo, see Rte. 13.]

From Avila the rly. traverses a mountainous country, 44 tunnels, with a total length of 4100 yds., intervening between Avila Stat. and the Escorial. After 5 m. the fine viaduct of the Garter is crossed, and the country becomes barren and uncultivated. The viaduct of Valdepinos is traversed and afterwards numerous tunnels. Subsequently the point is reached where the rly. attains its highest altitude, 4563 ft. above the sea-level.

† Santa Teresa died on the 4th of October, 1582, at Alva de Tormes. See, for further details, 'Vida de Sta. Teresa,' by F. Yepes, Mad., 1599.

339 m. **La Cañada Stat.** (4480 ft.) Here and at the two following stations milk is sold in little red jars (2 reals). The *Leche de las Navas* is celebrated, and is sent in large quantities to Madrid. The Rly. now descends, and a magnificent panorama opens out to the rt. The range of Sierra de Toledo mountains stretches away in the far distance.

345 m. **Navalperal Stat.** (3700 ft.) Large oak and pine forests skirt the rly. from hence to

348 m. **Las Navas del Marques Stat.** (3510 ft.) The valuable and extensive pine-plantations, similar to those at Arcachon, belong to the Duke of Medinaceli. The Duchess has turned what was formerly a desert into a thriving village, with excellent schools and cottages for the inhabitants. Several tunnels are passed, and a viaduct with 7 arches is traversed to

359 m. **Robledo Stat.** (3346 ft.).

4 m. distant to the rt. is **Robledo de Chavela**. In the parish ch. here is a fine retablo with 17 panels, painted by *Antonio del Rincon*, 1446–1500. These are the only well-authenticated pictures extant by this master, the first Spanish painter who abandoned the Gothic style of painting.

364 m. **EL ESCORIAL Stat.** (2860 ft.).

The guides who waylay the traveller at the stat. and in the streets are useless and objectionable. Following the directions given below, he will do far better without them. When time is an object, some little trouble may perhaps be saved by engaging the Porter at the Hotel. The Ch. is nearly always open. Sacristy, Pantheon, and Library 10 to 12, and 2 to 4; Palace 1 to 2. A general *permiso* must be obtained at the office, on the l. near the top of the main street, between 9 and 1 o'clock.

*Fees for a single traveller:* Sacristy, 2 reals; Coro, 2 reals; Palace, 4 reals. The Library and Chapter House are

shown *gratis* by Brethren of the Monastery. The Ch. and Cloisters may be visited at pleasure. For the Pantheon a special permission must be obtained at Madrid (see Index).

**El Real sitio de San Lorenzo el Real del Escorial** is the correct title of the edifice. The latter name is derived by some from *Escoriax*, the dross of iron-mines, which still exist here. Casiri (Bib. Arab. Es., i. 20, ii. 61) reads in the name the Arabic "a place of rocks." The **Escorial** is erroneously placed by some geographers in Old Castile, but the division of the provinces is carried on the crest of the **Sierra**, which rises behind it.

The Escorial is now a shadow of the past, for the shell has lost its living monks, and those revenues whereby they lived. The enormous pile, exposed to the hurricane and mountain snows, was only to be kept in repair at a great outlay. In the five years after the sequestrations of convents more injury ensued than during the preceding two centuries. The rains penetrated through the damaged roof, and damp, sad destroyer, crept into the untenanted chambers. The **Octava Maravilla**, the eighth marvel of the world, which cost some 10 millions, was perishing for the sake of a few hundreds, until Argüelles, in 1842, granted a pittance out of the queen's privy purse, and stayed the immediate ruin. The convent was first stripped of much of its golden ornaments by the French in December 1808; they also did irreparable damage to the exterior, which Ferdinand VII. afterwards did what he could to repair.† In July 1837, when the

† For the Escorial as it was, consult the excellent 'Historia de la Orden de San Geronymo,' by José de Sigüenza (its first prior, and an eyewitness of its building); 4 vols., Madrid, 1st and 2nd parts, 1590; 3rd part, 1605; 4th, by Francisco de los Santos, 1680. Sigüenza also wrote the 'Vida de San Gerónimo,' 4to., Mad. 1595; see also 'Further Observations,' &c., James Wadsworth, London, 1630: 'Descripcion . . . del Escorial,' Fra. de los Santos, fol. Mad. 1657; 'Le reali, grandezze dell' Escuriale,' Ilario Mazzorali da Cremona, 4to., Bologna, 1648; 'Descripcion,' &c., Andres Ximenez, fol. Mad. 1764; and the interesting 'Hist. del R. Monasterio de San Lorenzo,' by José Quevedo, 1 vol., Mad. 1849.

Carlists, under Zariategui, advanced on Segovia, a hundred of the best pictures were removed to Madrid. The edifice was at once a temple, a palace, a treasury, a tomb-house, and a museum, and for these purposes was it reared by Philip II., *el prudente*, who is called by the monks "the holy founder," and by others *el Escorialense*. His object was to carry out the will of his father in constructing a royal burial-place, and at the same time to fulfil a vow made during the battle of St. Quentin, when he implored the aid of San Lorenzo, on whose day (August 10, 1557) it was fought.

San Lorenzo was a native of Huesca. He was broiled by Valentinianus, Aug. 12, 261, on a slow fire.

The victory of St. Quentin, now claimed by the Spaniards for themselves, was, in fact, won by Philibert of Savoy, ably seconded by D'Egmont, with Flemish infantry, German cavalry, and 1000 English under Lord Pembroke. The French were completely routed, and lost 3000 men, 4000 prisoners, with their colours, baggage, and artillery. Had Philip II. pressed on, he might have captured Paris as easily as the Duke did after Waterloo; but in truth this colossal pile is the only benefit which Spain derived from that important victory. Philip, tired of war's alarms, took to building, for which he was really fitted, being a man of taste and a true patron of artists. As he was of a shy phlegmatic temperament, he, like Tiberius, made the dedication of this temple his excuse to escape from the public city of Madrid: *certus ab urbe procul degere* (Tac. Ann. iv. 57). One of the fatal effects of the Escorial has been, that it tended to fix the Royal residence at Madrid.

---

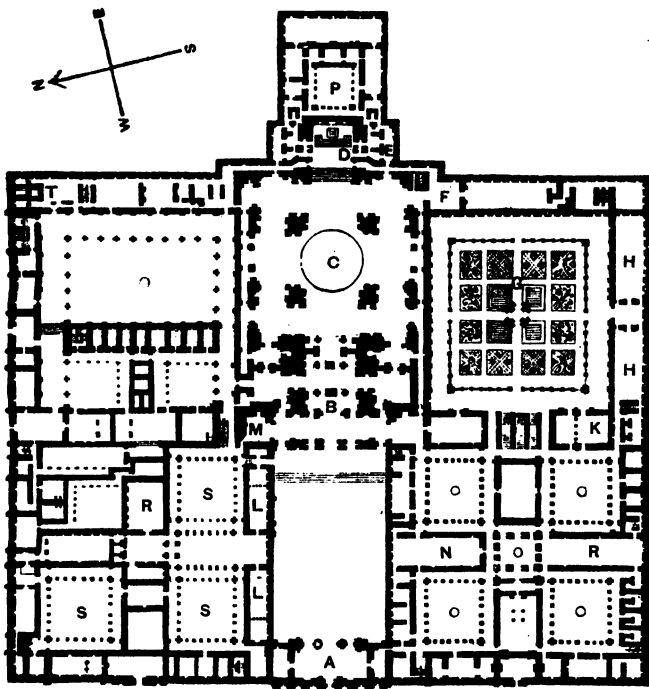
These works describe its splendid past condition before the fatal invasion. There is a set of accurate views by Thomas Lope Enguldanos, sold at the Madrid *Imprenta real*. Herrera published himself a list of his original plans and elevations, '*Sumaria de los Diseños*,' a rare duo., Mad. 1589. The 13 prints were engraved at Antwerp: some of the original drawings are in the British Museum.

The first stone was laid April 23, 1563, by Juan Bautista de Toledo, whose great pupil, Juan de Herrera, finished the pile, Sept. 13, 1584. Here, on the same day of the same month, in the year 1598, did Philip II. die,† having lived in his vast convent 14 years, half-king, half-monk, and boasting that from the foot of a mountain he governed the world, old and new, with two inches of paper.

The edifice disappoints at closer sight; it has not the prestige of antiquity, the proportions of a pagan temple, or the religious sentiment of the Christian Gothic; it has nothing in form or colour which is either royal, religious, or ancient, mediæval or national. The clean granite, blue slates, and leaden roofs, look as if built yesterday for an overgrown commonplace barrack or manufactory. The windows are too small, but, had they been planned in proportion to the enormous façades, the rooms lighted by them would have been too lofty, and thus external appearance was sacrificed for internal accommodation; now these windows are spots which cut up breadth and interfere with the sentiment of solidity. The redeeming qualities of the elevation are size, simplicity, and situation. It stands about 2700 feet above the level of the sea, and is part and parcel of the mountain out of which it has been constructed: it is so large that it looks grand even amid the mighty buttresses of nature, which form an appropriate frame to the severe picture. The ashy coloured pile looms like the palace of death, when Æolus sends forth his blasts of consumption, which descend from these peeled Sierras to sweep away human and vegetable life from the desert of Madrid.

The edifice is a rectangular parallelogram, of some 744 feet from N. to S., and 580 from E. to W. It is chiefly built in the Doric order. The interior is divided into courts, which the vulgar have believed to represent the bars of the gridiron, in allusion to the martyrdom of St. Lorenzo. The story appears

† See Motley's '*United Netherlands*,' vol. iv.



ESCORIAL.

- A. Entrance portal.
- B. Coro.
- C. Church.
- D. Oratory where Philip II. died.
- E. Relicario and entrance to Pantheon.
- F. Sacristy.
- G. Court of Evangelists.
- H. Chapter House (Pictures).
- K. Old Church.

- L. Halls of Philosophy.
- M. Camarin.
- N. Library.
- P. Royal Palace.
- Q. Palace Court.
- R. Relectories.
- S. Seminary.
- T. Ladies' Tower.

*To face page 32.*





to have been the invention of a later date than its construction: this building does not possess the required similitude, and almost every rectangular building in the world with an advanced portico or construction may be compared to a gridiron. The N. and W. sides, which front the village and mountains, have a fine paved *Lonja* or platform: to the E. and S. terraces look over formal hanging gardens and fishponds. The slopes below are well planted, especially la *Herreria* and la *Fresneda*: the elms were brought by Philip II. from England. The W. or grand façade faces the Sierra, for the convent turns its back on Madrid. On the north is a subterranean gallery, 180 ft. long, 10 high, and 7 broad, tunnelled in 1770 by the monk Pontones, in order to afford a communication with the village during the winter hurricanes. The square of the building covers 500,000 feet; there are 88 fountains, 15 cloisters, 86 staircases, 16 courtyards, and 3000 feet of painted fresco.

The Convent is now used as a seminary, where 180 youths receive a secular education.

The *Porteria*, or porter's hall, on the N. façade, is seldom used: you proceed therefore to the W. façade, and enter by the large portal, over which is a San Lorenzo, 15 ft. high.

The grand central portal (plan A) was formerly opened only to admit royalty, either alive or dead; the monarch, in the latter case, was borne in by 3 nobles and 3 priests. The first court is called *de los Reyes*, from the statues of "the Kings" of Judah, connected with the Temple of Jerusalem. They are 17 feet high, and were all cut by Juan Bautista Monegro, out of one granite block. The hands and heads are of marble, the crowns of gilt bronze, but the figures are lanky and without merit; the least bad is that of Solomon. The court is 320 feet deep by 230 wide, and is too crowded, being all roof, and having no less than 275 windows; again, the pediment over the entrance into

[*Spain*, 92.]

the ch. is too high and heavy. On the south side is the library, and opposite the students' college. A plate of gold visible from this point, high up on a pinnacle above the chapel, is said to have been placed there out of bravado to show that the building of the Escorial had not left Philip penniless. (Compare account of *Goldenes Dach* at Innsbruck, in Handbook for Southern Germany.)

Passing into the Ch. (1563-1586) the flat roof of the dark ante-chapel (B), which supports the entire weight of the *Coro* above, should be particularly observed. It is a triumph of architectural skill. Philip II. is said to have been so doubtful of its solidity that he commanded the addition of a central column, whereupon the architect constructed one of paper, and the king, jumping heavily upon the floor of the *Coro*, pronounced it secure. The interior of the chapel, as seen from under this sombre grotto-like arch, is really majestic in its simplicity. All is quiet, solemn, and unadorned; no tinsel statues or tawdry gildings mar the perfect proportion of the chaste Christian temple; the religious sentiment pervades the whole of this house of God; everything mean and trivial is forgotten.

The Church is 320 ft. long, 230 wide, and 320 high to the top of the cupola, but the secret of its grandeur is in the conception and proportion. The black and white pavement is serious and decorous. Eight of the compartments of the vaulted roof are painted in fresco (blue predominating), by Luca Giordano. The Retablo of the high altar is superb, and is reached by a flight of steps in red breccia from Atapuerca. The screen, 93 ft. high by 43 wide, employed the artist, Giacomo Trezzo, of Milan, 7 years, and is composed of the 4 orders. The dividing columns are of the same breccia, with bronze-gilt bases and capitals. The pictures in the retablo, of the Adoration and Nativity, and San Lorenzo, by Pellegrino Tibaldi, are very cold. The Saviour at the column and bearing the Cross,

and the Assumption of the Virgin, are by Francesco Zuccaro. The 15 gilt statues are by Pompeo Leoni and his son. The high altar, much raised, is rich in red and yellow jasper, and the 2 pulpits in semi-transparent alabaster.

On each side of the high altar are low chambers or oratories of marble for the royal family, while above are placed bronze-gilt effigies, who kneel before the King of kings. On the l. are Charles V., his wife Isabel, his daughter Maria, and his sisters Leonor and Maria. The epitaphs, which are well worth the student's attention, challenge future kings to outdo him, and until then to cede the post of honour. Opposite kneel Philip II., Anna his fourth wife, mother of Philip III.; Isabel his third wife; and Maria his first, at whose side is her son Don Carlos. These statues are portraits, and the costume and heraldic decorations are very remarkable; they are inlaid with marbles and precious stones. Philip II. died in a small chamber (D) near the oratory, approached from the Palace. The minor altars are more than 40 in number; some of them, and the piers, are decorated with standing figures of Saints and Apostles by Juan Fernandez Navarrete *el Mudo*, the Dumb (1526, 1579), but the light is bad. The finest are San Felipe, San Andrés, Santiago, San Juan, San Mateo, Santo Tomás, and San Bernabé. Others of the altars are by Zuccaro, Luca Cangiagi, Alonso Sanchez, Luis de Carabajal, and Pellegrino Tibaldi.

The *Relicario* (E) is in the transept to the rt., behind a large picture of S. Jerome, which opens into 2 doors. Philip II. was a *relicomaniac*; accordingly all who wished to curry favour with him sent him specimens. Philip kept these precious relics in 515 shrines, some wrought by Juan d'Arfe; but La Houssaye took all the bullion, and left the relics on the floor. Then were stolen more than 100 sacred vessels of silver and gold, besides the gold and jewelled *custodia*; then disappeared the silver full-length statue of San

Lorenzo, which weighed 4½ cwt., and held in its hand one of the real bars of his gridiron, set in gold, which La Houssaye stripped off; but he left the iron for the consolation of the monks. These objects were taken to Madrid in 14 carts: for details see Quevedo, 'Descripción del Escorial.'

Outside the S. transept door, to the rt. of the staircase, is the entrance to the Panteon. This family vault is placed under the high altar, in order that the celebrant, when he elevates the Host, may do so exactly above the dead. Philip II., although he built the Escorial as a tomb-house for his father, prepared nothing but a plain vault, which, like that of Frederick the Great at Potsdam, thus becomes at once impressive and instructive, from the moral which such a change in such a monarch must suggest. Philip III., his silly son, began the present gorgeous chamber, which Philip IV. completed in 1654, moving in the royal bodies on the 17th of March. The entrance, with its gilt ornaments and variegated Spanish marbles, has nothing in common with the sepulchral sentiment. Descending, obs. the portrait of the monk Nicolas, who remedied a land-spring which is heard trickling behind the masonry. Descending again, and carefully, for the steps are polished and slippery, by a green and yellow coloured jasper-lined staircase, at the bottom is the Panteon, an octagon of 36 ft. in diameter by 38 ft. high. The materials are dark polished marbles and gilt bronze; the Angels are by Antonio Ceroni of Milan; the crucifix is by Pedro Tacca. There are 26 niches hollowed in the 8 sides, with black marble sarcophagi or urns, all exactly alike. The reigning sovereigns are placed on the rt. of the altar, and their consorts to the l. The names of the deceased are written on each urn; the empty ones await future kings and queens. None are buried here save kings and queens regnant, and the mothers of kings; for etiquette and precedence in Spain have always hitherto survived the grave. The kings Philip V. and

Ferdinand VI. and their queens are not buried here. Philip IV., in 1654, opened the urn of Charles V., whose body was found to be perfectly preserved. In 1869 the ministers of the revolution opened it yet again, and a painter who was present, Sr. Palmarioli, took a sketch of it—a photograph of which may be obtained at Laurent's, Carrera de San Geronimo, Madrid (price 3 pesetas).

Ascending gladly from the Panteon to the sun and life again, at the first break in the staircase a door leads to what is called *el Panteon de los Infantes*, where the Infantes of Spain are buried. The late Queen Mercedes, having died without issue, was not buried in this Panteon. Her body is deposited in the third chapel at the l. side of the high altar. Queen Isabella and her successors have spent very large sums on the tombs of the Spanish princes. This Panteon is commonly called *el Pútridero*, the putrefying place. Bermejo (p. 153) gives a list of the deceased, the shortness of whose lives is remarkable. Among them lies the body of the unfortunate Don Carlos,† son of Philip II., Isabel de Valois and Maria of Portugal, Don Juan of Austria (brought from Namur in 1579), the Duke of Vendôme (natural son of Louis XIV.), &c.

Next visit the *ante sacristia*, with fine Arabesque ceilings, and the

*Sacristia (F)*, a noble room 108 ft. by 23. The Arabesque ceilings are painted by Granello and Fabricio. Above the presses, in which the dresses of the clergy were stowed, once hung the *Perla* of Raphael, and some of the finest pictures in the world (26 in

† All the stories of this prince's love for his father's wife, and his consequent murder, are fictions of poets. Raumer has demonstrated that Carlos, weak from his birth in mind and body, was much injured by a fall, May 16, 1562. Subject to fits and fevers, he hated his father, and was at no pains to conceal it. He was very properly arrested, January 18, 1568; but both he and the queen died natural deaths, and not the slightest love affair ever took place between them. Consult Gachard, 'Philippe II. et Don Carlos.'

number), which were removed in 1827 to the Museo in Madrid. There are fine mirrors in this room. At the S. end is the *Retablo de la Santa Forma*, so called because in the Chamber behind it is kept the miraculous wafer which bled at Gorcum (Holland) in 1525, when trampled on by Zuinglian heretics. Rudolph II. of Germany gave it to Philip II., and this event is represented in a bas-relief. Charles II., in 1684, erected the gorgeous altar, which is inscribed, "Eu magui operis miraculum, intra miraculum mundi, cœli miraculum consecratum." When the French soldiers entered the Escorial, the monks hid the wafer in the cellar, so the spoilers, busy with emptying the casks, passed it by: Ferdinand VII. restored it in great pomp, Oct. 28, 1814. The Forma is exhibited for adoration every Sept. 29 and Oct. 28, at 12 noon precisely, on which occasions the picture is lowered by cords below the floor, and the Forma is seen in its place. This painting (the masterpiece of Claudio Coello, the last of good Spanish painters) is a real relic, and represents the apotheosis of this wafer as it took place in this very *sacristia*. The heads are portraits, and have all the character of identity and individuality. The Prior's is that of Santos, the historian of the Escorial. Charles II. is represented kneeling in the centre: behind him stand the Dukes of Medinaceli and Pastrana. The receding perspective painting of the priests, monks, courtiers, and dresses is admirable.

On each side of the altar are 2 white marble reliefs, round and round-headed, representing the miracle. The altar front is of gilded bronze; the red and yellow marble (*broccatello*), a speciality of Spain, is from quarries, now closed, near Tortosa; the dark grey, streaked like *cipollino*, from San Pedro, among the mountains S. of Toledo.

Behind the altar is the *Camarin* (1692), in which is kept the sacred Host, or *Forma*. All its treasures in gold and silver were carried off by La Houssaye.

On the walls of the Sacristy are some fine figures of saints by *El Greco*, and over the entrance doorway a Deposition by *Ribera*. In the presses are some wonderfully beautiful and minute embroideries by friars of the Escorial, representing the Nativity, Adoration, Last Supper, and Resurrection, with other subjects.

From the ante-room of the Sacristy a door leads into the large *Cloister*, covered with worthless frescoes. In the centre is the

**Patio de los Evangelistas (G)**, 176 ft. sq., with ponds and formal box-fringed gardens, so called from the statues of the Evangelists, wrought by Monegro. On the S. side are the

**Salas de los Capítulos (H)**, containing the following pictures. *Bosch*: Christ bearing the Cross. *Tintoretto*: Sketch of Simon's Feast, and Queen Esther before Ahasuerus, once belonging to our Charles I. *Titian*: Last Supper. *El Greco*: small Allegory. *Van der Weyden*: replica of Deposition (Madrid Gallery). In the central saloon are indifferent portraits of Spanish kings and princes. Room to the rt.—*Paul Veronese*: Annunciation. *Velasquez*: Joseph's Coat. *Ribera*: Jacob, fine. *Tintoretto*: Christ washing His Disciples' feet, pleasing but sketchy. Adoration of the Shepherds, very original in treatment. *Titian*: St. Jerome.

The *Iglesia Vieja (K)*, in the S.W. angle of the *Cloister*, contains only the mortuary crowns of kings, including Alfonso XII., and is not visible.

The grand staircase, that feature in which modern architecture triumphs over the ancients, lies to the W.: it leads to an upper *claustral*, and was designed by Castello (il Bergamasco). It is painted in fresco by L. Cangiagi, L. Giordano, and Pellegrino. Here is the Battle of St. Quentin, and the capture of the Constable Montgomery: while to the E. Philip II. is seen planning the Escorial with his architects. On the ceiling is *la Gloria*, painted in the short space of seven months by Giordano. It represents the apotheosis or ascending into heaven of San Lorenzo with saints

and the blessed. All the heads are portraits. Among them will be recognized those of Charles V. and Philip II.

The Upper *Cloister* contains a fine "St. Jerome," a "Nativity and Adoration of Shepherds," and a "Christ appearing to His Mother after His Resurrection," by *El Mudo*; and a series of paintings illustrative of the life and death of San Lorenzo, by *Carducci*.

In the *Aulas de Moral (Halls of Philosophy, L L)* the monks formerly solved points of morality and theology. It is not shown except by special permission from the *Intendencia* at Madrid.

Adjoining is the *Camarin (M)*, once filled with cabinet pictures, now a *relicario* and also closed. Here is the portable altar used by Charles V., a beautiful little alabaster statue of St. John the Baptist, an altar-cloth formerly belonging to St. Thomas A'Becket, some curious instruments of torture, and many MS. writings of Santa Teresa of Avila.

Passing to the *Coro alto (B)*, the ceilings of the *ante coros* are painted by *L. Giordano*. Here are kept *los Libros de Coro*, 218 in number: several of these splendid choral books of gigantic parchment are illuminated by *Andrés de Leon*. The choir looks down on the chapel. To the N. is the royal seat into which Philip II. glided with his brother monks, as his father and so many of his ancestors had done before him; and here he was kneeling when he received the news—without changing a muscle of his face—of the victory of Lepanto over the infidels, of that Trafalgar of the age, which saved Europe.

The dark rich stalls of the *Coro* are carved in the Corinthian order out of seven sorts of wood. The huge lectern moves round with a light touch. The lateral frescoes, by Romulo Cincinato, represent on the S. the Martyrdom of San Lorenzo, the tutelary of the convent, and on the N. the history of St. Jerome, the head of the order. The fine rock-crystal chandelier was

brought from Milan in the 17th centy. The grand organs, carved in Cuenca pine, are among the finest in Spain, and are celebrated for the sweetness of their *Vox humana*. In a small chamber behind the *Coro* is the celebrated white marble Christ, which was given to Philip II. by the Grand Duke of Florence, and was brought from Barcelona on men's shoulders; the anatomy is fine, but the expression of the face is ordinary, and the long upper lip is destructive of classical beauty: it is inscribed *Benventus Celinus, Civis Florent: faciebat 1562*, and is described by him in his autobiography. The figure was originally quite naked, but Philip II. thereupon covered the loins with his handkerchief. A muslin scarf with tinsel spangles has been substituted.

The Great Library (N), to which a staircase leads from the entrance porch, is an arched room running from N. to S., 194 ft. long, 32 wide, and 36 high: the pavement is marble, and the bookcases were executed by José Flecha, from Doric designs by Herrera. There are ample tables of marble and porphyry provided for the use of readers; the ceilings are painted in fresco by Tibaldi, in colours too gaudy for the sober books. The other frescoes by B. Carducho, treat on subjects analogous to the liberal sciences. First, Philosophy shows the globe to Socrates, and others; below is the School of Athens; then follows the Confusion of Tongues; Nebuchadnezzar instituting the first Grammar School; Rhetoric surrounded by Cicero, Demosthenes, and others. Further on we see Dialectics, Arithmetic, Music, Geometry, Astronomy, and Theology, with appropriate groups and attributes. On the walls hang portraits of Herrera, the architect of the Escorial, and of Arias Montano its librarian, and the still more striking one of their master, Philip II., when old; it is full of identity and individuality. There is also a speaking likeness of Charles V., in golden and steel armour; and one of the silly Philip III., and of the sillier Charles II. when a boy. At the end

of the room is a fine portrait of Padre Sigüenza, by *Coello*.

The books have their edges, not backs, turned to the spectator, never having been made for vulgar use and reading, and having been thus originally arranged by Montano. The library in 1808, before the invasion, is said to have contained 30,000 printed and 4300 MS. volumes. Joseph removed them all to Madrid, but Ferdinand VII. sent them back again, minus some 10,000; and among them the catalogue, which was most judiciously purloined. Thus what is lost will never be known, and will never be missed. The rarities usually shown are a fine Alcoran (the famous one taken at Lepanto was given away in the time of Charles III., to a Moorish envoy, and is now in Africa; that shown for it is of a later date than the battle); a Revelation of St. John, which belonged to the Emperor Conrad, 1039, &c. The upper library, which is not public, contains codes, missals, and Arabic MSS., of which a catalogue was published by Miguel Casiri, a Syrian; *Bibliotheca Arabico-Hispana Escorialensis*, folio, 2 vols., Mad., 1760-70. This work, however, teems with inaccuracies. The present Arabic MSS. were obtained by accident: one Pedro de Lara, a captain of Philip III., captured near Saltee, in 1611, a Moorish ship, containing 3000 volumes, the library of King Zidan, who offered 60,000 ducats for their ransom; but a civil war in Morocco intervening, Philip III. carted the volumes off to the Escorial: many were afterwards burnt by a casual fire.

On each table are beautifully illuminated MSS., including devotional books of Isabel the Catholic, Charles V., and Philip II.

The Palace (P), E. of the Ch., contains a series of small rooms, covered with remarkable tapestry; most of it was made at Madrid from designs of Rubens, Teniers and Goya, and here are also some specimens of Gobelins. In one of the rooms is a splendid group, under glass, in white Buen Retiro biscuit porcelain, representing

Charles IV. and Maria Luisa hunting. The most remarkable thing at the palace are four rooms, the walls of which are covered with the finest inlaid woodwork: the hinges, locks, and handles, in gilt-bronze and steel, are worthy of attention. The ceilings are painted by Maella, and the entire work is said to have cost 280,000*l*.

In the long Corridor is an interesting fresco, painted on the wall in 1587, by Granello and Fabricio, of the battle of la Higuera, where John II. and Alvaro de Luna defeated the Moors, 1431 (Rte. 90): the costume is most curious: this fresco was copied for Philip II. from a chiaro-scuro original, 150 ft. long, found in the Alcazar of Segovia. Between the windows are the battles of Pavia, St. Quentin, Lepanto, &c., and in the last compartment a view of Granada and Santa Fé. The ceilings are decorated with Arabesques, in imitation of Raphael's *Loggia*. Ferdinand VII. was born in 1784 in the last room but one before entering the Corridor.

Several of the rooms have tables of handsome brown *lumachella* marble. In the Queen's Oratory (closed) there is a picture of the Virgin by *Juanes*.

The last rooms visited (D) are the humble apartments in which Philip II. lived, half a monk, as he reserved his magnificence for the temple. Here are shown his chair, desk, and other relics. In a small chamber, raised like an opera-box above the high altar, he died, on Sun., Sept. 30, 1598, aged 72, having been carried there in order that his last glance might be directed to the altar and the statue of his father: his lingering end was terrific in body and mind. He lay long, like Job, on a dunghill of his own filth, consumed for 53 days, like Herod, by self-engendered vermin. The crucifix he held in his hand when he died was the same with which Charles V. had expired. He was haunted with doubts whether his bloody bigotry, the supposed merit of his life, was not after all a damning crime. His ambition over, a ray of common-sense taught him to fear that a Moloch pro-

secution breathed little of the true spirit of Christianity.†

In the *Aposento de Felipe II.* is a good German picture of the Virgin and Child.

Nearly 2 m. to the W. of the monastery, reached by the pleasant Paseo de las Arenitas, is the *Silla de Felipe II.*, a rude seat formed of 2 or 3 flattened boulders, from whence Philip II. used to contemplate the progress of his buildings. Around grow oaks and deciduous ashes. The view, on a still summer's eve, is pleasant. The *Alameda*, a broad shaded terrace to the S. of the town, is also an agreeable promenade. The ascent of the mountain behind the village is worth making—about an hr. Fine view of the plain of Madrid, and of the Guadarrama and Gredos ridges.

Returning from the palace to the rly. we may visit the *Casita del Principe 6 de abajo*. The entrance is below the palace garden, and the exit close to the stat. It is a miniature country house, built in 1772 by Juan de Villanueva for Charles IV. when prince, and like that at Aranjuez, is the plaything of a spoilt infant. It is expensively ornamented with marble marqueterie, gimcracks, Arabesques, and portraits of the ignoble-looking Spanish Bourbons. The cabinet pictures are second-rate; but the ceilings, painted in the Pompeian style, are the best of their kind in Spain. In one of the rooms is a series of medallions of Buen Retiro porcelain in the Wedgwood style.

Carriage-road to Avila by Guadarrama, and Espinar (see Rte. 14).

The rly. to Madrid descends through a desolate and uninhabited country to

372 m. Villalba Junct. (600). Bridge over the Guadarrama. Rly. hence to La Granja and Segovia (Rte. 3).

377 m. Torre Lodones Stat. (300) 2 m. rt. is the village of Galapagar (3705 ft.), where the bodies of royalty rest the first night when on their way to their last

† For the fearful details of his death, see Sigüenza, pt. 3, pp. 668–685.

home. On these solemn occasions a great officer of state comes in the morning to the coffin, to inquire if his or her Majesty will move on. Short tunnel.

390 m. Pozuelo de Alarcon Stat. (1400) is pleasantly situated on a fertile plain, and is a place of holiday resort for the inhabitants of Madrid, many of whom have built summer residences here.

The rly. crosses the Manzanares, passes through the royal domains of *Manco* and *La Florida*, and runs alongside the *Paseo de la Florida*, with its broad avenue of trees, to

396 m. Madrid Terminus Stat.

## ROUTE 2.

### MADRID.

	PAGE
§ 1. Description and Position . . . . .	39
§ 2. Amusements . . . . .	41
§ 3. Sight-seeing . . . . .	42
§ 4. Public Squares . . . . .	43
§ 5. Gates and Bridges . . . . .	45
§ 6. Promenades and Gardens . . . . .	46
§ 7. Royal Palace . . . . .	48
§ 8. Public Libraries . . . . .	51
§ 9. Royal Armoury . . . . .	51
§ 10. Royal Picture Gallery . . . . .	54
§ 11. Museums . . . . .	73
§ 12. Academies and Private Picture Galleries . . . . .	75
§ 13. Public Buildings . . . . .	77
§ 14. Churches and Convents . . . . .	77
§ 15. Visit to the Old Town . . . . .	80
§ 16. Hospitals . . . . .	80
§ 17. Royal Printing Office; Mint; Stock Exchange; Banks; University; Carpet Manufactory . . . . .	81
§ 18. Private Mansions and Remarkable Houses . . . . .	82
§ 19. Environs of Madrid . . . . .	83

#### § 1. DESCRIPTION AND POSITION.

This city, of 472,228 inhab., the capital of Spain, is situated on the waterless river Manzanares. The first

mention of Madrid occurs under Ramiro II., c. 930. *Majerit*, as it was then called, was only a Moorish fortified outpost of Toledo when captured in 1083 by Alonso IV. Enrique IV., about 1461, made some additions to the older town, which was placed on the west prominence over the river Manzanares. It was surrounded with forests, which Argote describes, so late as 1582, as *buen monte de puerco y oso* (good cover for boar and bear), on account of which the site was made a royal hunting residence. These woods have long been cut down by the improvident inhabitants; their loss, as at Rome, having contributed much to the general insalubrity of the town. Of recent years, however, much improvement has taken place in this respect. The arms of Madrid are a tree vert with fruit gules, up which a bear is climbing, an orle azure with eight stars, argent, and over the escutcheon a royal crown.

Madrid really rose under Charles V., who, gouty and phlegmatic, felt himself relieved by its brisk and rarefied air; and, consulting his personal comfort only, he deserted for this upstart favourite the time-honoured capitals of Valladolid, Seville, Granada, and Toledo, to fix his residence (about 1540) on a spot which Iberian, Roman, Goth, and Moor had all rejected. Madrid was declared *the only court* by Philip II. in 1560, and styled *Imperial y Coronada, muy noble y muy leal*, to which was added *y muy heroica*, by Ferdinand VII. in 1814.

The city is built upon a lofty plateau formed of several hills, at an elevation of 2450 Eng. ft. above the sea-level. This elevation on an open wind-blown plain was probably the reason for the derivation given by some to *Majerit*, signifying in Arabic, "a current of air"—a *Buenos Ayres* of dust.

The gross mistake of a most faulty position, which has no single advantage except the fancied geographical merit of being in the centre of Spain, was soon felt, and Philip III. in 1601 endeavoured to remove the court back again to Valladolid, which, however,



was then found to be impracticable, such had been the creation of new interests during the outlay in the preceding reign. Philip II. had, moreover, neglected the opportunity of placing the capital of the Peninsula at Lisbon, which is admirably situated on a noble river and on the sea, where the marine could not have been left to perish; had this been done, Portugal never would or could have revolted, or the Peninsula been thus dissevered, by which the first blow was dealt to Spain's short-lived greatness: thus to Madrid, and to its monkish ulcer the Escorial, is the germ of present decay to be traced. Charles III., a wise prince, contemplated a removal to Seville; so also did the intrusive Joseph, but the thing was impossible.

The basin in which Madrid stands is bounded by the *Sierra* of the Guadarrama, and by the *Montes* of Toledo and Guadalupe, and consists chiefly of tertiary formations, marl, gypsum, and limestone. The latter, found at Colmenar de Oreja, near Aranjuez, is a freshwater deposit, and has been much used in the construction of the buildings of Madrid: the excellent granite comes from Colmenar Viejo, between Madrid and La Granja. A curious magnesite, with bones of extinct mammalia, occurs at Vallecas, 5 m. from the capital, S.S.E., to which the geologist should ride to examine the flint-pits between Vallecas and Vicalvaro.  $\frac{1}{2}$  m. off is a gypsum quarry.

Politically, Madrid is not even a city or *Ciudad*, but only the chief of *villas*. A Cathedral, however, is in course of erection close to the Almeria, near the Royal Palace. The Bishop will have the title of *Obispo de Madrid-Alcalá*. Madrid is divided into 38 parishes. It scarcely existed in the early period of Castilian history, and has little to interest the antiquarian. Built chiefly by Philip III. and Philip IV., and Charles II., and perfected under the foreigner, nowhere has the vile Churrigueresque and Rococo of Louis XIV. been carried to greater excess. No edifices record the Moorish, mediæval, or greater ages of Spain. The

churches are sad specimens of an insatiable greediness for tinsel.

Madrid, as a residence, is disagreeable and unhealthy, alternating between the extremities of temperature. The winter is variable, and often intensely cold, whilst the keen currents of air which sweep down from the snowy Guadarrama are fatal to weak and consumptive constitutions.

It is proverbial that the subtle air of Madrid, which will not extinguish a candle, will put out a man's life.

"El aire de Madrid es tan sutil  
Que mata á un hombre, y no apaga á un  
candil."

In 1882 the death-rate was 45 per 1000, the highest of any European capital. The winter blast is more peculiarly fatal to young children, but weak constitutions also should avoid it. The spring is sometimes wet and rainy; when fine, the climate is perfect. The summer is a dangerous period (when the pores are open), for often during a N.E. wind the difference of temperature between one side of the street and the other is of several degrees.

The city is abundantly supplied with excellent water, from the source of the river Lozoya (see § 5).

The houses in Madrid are lofty, and different families live on different floors or flats, having the staircase in common; each apartment is protected by a solid door, with a small wicket, from which the suspicious inmates inspect visitors before they let them in, or challenge them with the inquiry, *Quien es?* The interiors, according to our notions, are uncomfortable and unfurnished; with no books, or appearance of occupation or of life.

A great improvement has taken place in house-building at Madrid. The new streets near the Barrio de Salamanca and the Fuente Castellana are full of handsome houses; many of them are surrounded by pleasant gardens.

The best months for visiting Madrid are those of April, May, and June,

October and November. Carnival time is, however, the gayest period of the year; then fêtes are the order of the day, and one-half of the population turn out *en mascara*, to intrigue and to flirt with the other half, who as a rule go unmasked.

Those who dislike a crowd should avoid the popular feast of *San Isidro*, 15th May, and the race-week in connection with it, during which it is next to impossible to obtain a bed, unless bespoken.

The season in Madrid commences about the end of October, and closes with the Carnival.

Madrid will most please those who have hurried directly into Spain from France; to them the gaiety of the Prado, the bull-fights, and the azure blue sky, will possess a charm of novelty, which will be wanting to those who arrive from Valencia, Granada, or Seville.

For the purposes of civil administration, the town is divided into ten districts in the following order, viz., 1, Palacio; 2, Universidad; 3, Centro; 4, Hospicio; 5, Buenavista; 6, Congreso; 7, Hospital; 8, Inclusa; 9, Latina; and 10, Audiencia. Each district has its separate Mayor and Town Hall, and is subdivided into ten wards.

## § 2. AMUSEMENTS.

**Theatres.**—Prices vary at the Madrid theatres, and the play-bills must be consulted. The curtain rises at 8.30 P.M., and falls about 11.30 P.M. to 12 midnight. Two tickets must be purchased at all Spanish theatres, viz., that for the seat itself, which must be retained, and an entrance-ticket, price 1 pes., which is given up at the door. Long intervals occur between the acts, during which it is customary to gossip and smoke in the outer corridors. Smoking within the theatre is strictly forbidden. There are 13 houses open in winter and 10 in summer.

The winter theatres are:—*Real*, between the Plazas del Oriente and Isabella II. This is the Royal Italian Opera House of Madrid, and receives a state subvention. The conservatory of music and declamation, founded by Christina in 1830, is attached to it. The boxes and stalls are comfortable and fashionably arranged. Ladies can go to the latter in bonnets or mantillas. Prices:—entrance, 1½ pes.; boxes, 140 pes.; stalls, 12 to 14 pes. In all other theatres the entrance-ticket costs 1 pes.

*Español*, Calle Principe, belongs to the town council of Madrid, and is dedicated to the Spanish drama. Stalls, 4 pes.

*Apolo*, Calle Alcalá, is the most comfortable and elegant theatre in Madrid. It plays comedies and old national and lyric pieces. Stalls, 4 pes.

*Comedia*, Calle Principe, a fine modern house. Stalls, 4 pes.

*Zarzuela*, Calle de Jovellanos. This is the Opera Comique of Madrid. Stalls, 3 pes.

*Novedades*, Calle Toledo; dramas, farces, &c. Here during Lent the curious Passion plays are still performed. Stalls, 3 pes.

*Princesa*, Calle Salesas, behind the War Office, one of the best and most fashionable. Comedies and dramas.

*Circo de Price*, Plaza del Rey. This is a well-conducted and pleasant English circus.

In the *Teatro de Lara*, Corredera Baja de San Pablo; *Salon Esclava*, pasadizo de San Gines; *Martin*, Calle Sta. Brigida; short pieces are given which last an hour, the houses being cleared between each play. The acting is generally excellent. Prices: box, 4 pes.; stalls, 75 cents.

In the spring, when the *T. Real* closes, an Italian company perform operas at the *Alhambra*.

The summer theatres are:—*Circo del Principe Alfonso*, *Circo de Price*,

Alhambra, Recoletos, and Jardines del Buen Retiro.

*Principe Alfonso*, Paseo de Recoletos, originally built for a circus. Scenic ballets in spring and summer, and in early spring excellent instrumental concerts on Sunday afternoons. Stalls, 4 pes.

*Jardin del Buen Retiro* at the corner of the Salon del Prado and calle Alcalá. This is a slice of the old gardens of the same name, and is now dedicated to open-air concerts twice a week in summer; entrance, 1 pes.; chair, 1½ pes. They begin at 9 p.m. and are frequented by the best society of Madrid as the only resource of those obliged to remain in the capital during the dog days. There is also a small theatre and restaurant.

The **Bull Ring** is situated on the rt. of the road to the Venta del Espiritu Santo, a prolongation of the calle Alcalá. Fares from the Puerta del Sol: cab, 1½ pes. per person; tramway, 20 cents; omnibuses, 50 and 75 cents. The edifice is an imposing mass of brickwork in the Hispano-Moresque style, and was built by the local architects, Señores Rodriguez Ayuso and Alvarez Capra, at a cost of 80,000*l*. The ring will seat 12,700 persons, and was opened on Sept. 4, 1874. Observe the elegant horse-shoe windows and the delicate but effective brickwork ornamentation. For those who do not wish to attend the barbarous spectacle of a bull-fight, it is worth while to visit the interior of the building on a week-day, the arrangement of which will give a vivid idea of a Roman circus. The bull-fights at Madrid are the best in Spain. This is the national spectacle, and the high salaries paid at Court naturally attract the most distinguished professionals. The bulls for this ring are mostly bred in the pastures of the Jarama. The great season commences on Easter Sunday and lasts until the dog days. There is a second season in the autumn, which closes on the Sunday or Thurs-

day immediately before All Saints' Day. During the rest of the year fights for the training of novices are given with defective bulls, or tipped horns. There is a chapel attached to the ring, in which the bull-fighters, headed by their chief, assemble for a short service before entering the arena. The performance generally begins at 4.30, and lasts between two and three hours. Best seat for ladies, a *delantera* (about 7 pes.); for gentlemen, a *barrera de grada*, both, of course, in the shade (*sombra*).

At the N. end of the Paseo Castellano is the *Hipódromo*, or race course. Horse-racing is gradually making its way in Spain, but will never achieve the popularity of bull-fighting. In the spring and autumn some pleasant meetings are held on this course under the management of the society termed *El Fomento de la Cría Caballar*. One of the most interesting sights in connection with the races is the procession of carriages and horsemen homewards down the avenue, between 7 and 8 o'clock on the last evening; a spectacle which no traveller should fail to witness, who happens to be in Madrid about the 23rd of May.

### § 3. SIGHT-SEEING.

There are not many sights at Madrid. The picture gallery, the Palace, Armeria, Museo Arqueológico, and Retiro, are all that the ordinary sightseer will care to see. The town itself is commonplace. The stranger will find at the principal hotels a commissionnaire, should he require one. The Museum of pictures is open every day; that of artillery on Tuesdays and Fridays; the Royal stables on Monday; the Armoury till 3 p.m. As these matters change, previous inquiries should be made; generally a silver key opens most doors to a polite visitor who has a judicious laquais. Advertisements will also be found as to these and other traveller's wants in the various daily papers and *Diario de Avisos*. In them are also announced the

different sights, religious pageants, theatres, bull-fights, sales, festivals, and other popular amusements.

#### § 4. PUBLIC SQUARES.

**Puerta del Sol.** Every one must begin with this celebrated square—this mythical “gateway,” which is now the centre of the capital, although it was once the E. entrance on which the rising sun shone. The gate has long since gone, and this oblong-shaped space is situated in the middle of the long line of streets which run E. from the Prado by the calle Alcalá and Carrera de San Geronimo and W. by the calles Mayor and del Arenal. Here also the calles Montera and Carretas, running N. and S., cross the others almost at rt. angles. Thus the Puerta del Sol is the centre where all the great arteries of circulation meet and diverge, and where the chief pulse of Madrid life beats hardest and the high tides of affairs flow and ebb. All the lines of tramways meet there. Its south side is occupied by the Ministerio de la Gobernacion (the Home Office) a square isolated edifice raised in 1768 for Charles III. by one Jaime Marquet.

On the east side stands the *Fonda de Paris*. The handsome pile of buildings, of which it forms part, was raised upon the ruins of the Ch. of Buen Suceso, where occurred one of the saddest scenes in the annals of Madrid. On this spot Murat perpetrated one of his terrorist butcheries (2nd May, 1808); many of his victims lie buried on the spot. Here also was murdered the Canon Matias Vinuesa, on the 4th May, 1821.

The Puerta del Sol is the rendezvous of the newsmonger, the scandal-monger, the place-hunter, and of every other idle do-nothing Madrilenian. But now-a-days, in the march of Parisian civilization, the clubs and morning papers are fast putting an end to this Puerta del Sol lounging, while the national and picturesque costume, the *capa* and the *sombrero*, are rapidly giving way to the cylin-

der hat and the close-fitting overcoat. Those who wish to study the everyday dress of the bull-fighters will, however, still find good specimens lounging about under the Hôtel de Paris and in the Café Imperial.

**Plaza Mayor.** This is the grand square of Madrid. The houses have been subject to many fires. The square, 2450 ft. above the sea, was erected in 1619, by Juan de Mora; the equestrian bronze statue of Philip III. in its centre was cast by Juan de Bologna, from a drawing made by Pantoja. Left unfinished by Juan de Bologna, it was completed by Pedro Tacca, whose brother-in-law, Antonio de Guidi, brought it to Madrid in 1616. During the Red Republic of 1873 it was pulled down by the mob and hidden away, but on the restoration it was replaced. On this square the autos de fé and the royal bull-fights were celebrated. Here our Charles I. beheld one given in his honour by Philip IV. The locality, 434 ft. long by 334 wide, was well adapted for spectacles. By a clause in their leases the inmates of houses were bound on these occasions to give up their front rooms and balconies, which were then fitted up as boxes. This square is now converted into a beautiful garden, and under the arcades will be found shops of Spanish toys. Coarse laces, fit for decoration, and the effective cotton handkerchiefs worn by the peasantry, may also be bought in the Plaza Mayor. Descend the Calle de Toledo to see the open shops from which hang the gay red and yellow flannels which form such a picturesque part in the costume of the lower classes in Spain. Observe also the rugs which are made at Valencia and elsewhere, and the long woollen or silk sashes worn by Spaniards.

**Plazuela de la Villa.** This square poens on the S. side of the Calle Mayor. The large building near the Mansion House was long the town residence of the Duques del Infantado,

where Ferdinand and Isabel also lived. The balcony is pointed out—looking upon the Calle del Sacramento—where Cardinal Ximenes, in answer to a deputation of disaffected nobles who asked him by what authority he assumed the regency, pointed to his artillery and soldiery in the court below. On the left is the *Casa de Lujanes*, in which Francis I. was imprisoned after his defeat at Pavia (Feb. 24, 1525) until removed Jan. 14, 1526, to the Alcazar. Here he plighted his word of a king to treaties which, forgetting his chivalrous lament after Pavia, "Tout est perdu hors l'honneur," he violated the instant he crossed the Bidassoa and touched the sacred soil of France.

The *Mansion House* (Ayuntamiento) on the W. side of the square, was built in the 16th centy.; the portals are later and bad; the patio and staircase inside are plain. At the balcony overlooking the Calle Mayor the Duke of Wellington, entering Madrid as a deliverer, presented himself amidst the applause of the citizens.

The *Plaza del Oriente*, between the Royal Palace and Royal Theatre, is in the form of an oval, and its outer promenade is ornamented with 14 colossal statues of kings and queens. In the centre of the pretty gardens is a superb equestrian statue of Philip IV., one of the finest in the world, which was moved in 1844 from the Buen Retiro gardens. It represents Philip IV. mounted on his war charger, withering the world with noble horsemanship, and seen as became a king who was pronounced to be "absolutely the best horseman in Spain." This grand monument is in fact a solid Velasquez. Montañés carved the model in wood, while the bronze was cast at Florence in 1640, by Pedro Tacca. See the inscription on the saddle-girth. It is 19 ft. high, and weighs 180 cwt., yet the horse curvets, supported by the hind-legs, and the mane and scarf absolutely appear to float in the air; the great Galileo, it is said, suggested the means

by which the balance is preserved. The reliefs represent the knightng of Velasquez by Philip IV., with allegorical accompaniments.

The *Plaza de Isabel Segunda*, at the E. end of the Royal Theatre, is an open space with a garden. It contains a statue of the Drama in white marble.

The *Plaza de las Cortes* is at the E. end of the Carrera San Geronimo, in front of the Spanish House of Commons. It contains a bronze statue of Miguel de Cervantes, modelled by Antonio Sola of Barcelona, and cast in bronze by a Prussian named Hofgarten. Dressed in the old Spanish costume, he hides under his cloak his arm mutilated at Lepanto, which he never did in life, it being the great pride of his existence. The reliefs on the pedestal representing Don Quijote's adventures were designed by José Piquer; the cost was defrayed out of the *Bula de Cruzada*; thus Cervantes, who when alive was ransomed from Algiers by the monks of Merced, when dead owed to a religious fund this tardy monument.

*Plazuela de la Cruz Verde*, on the N. side of the middle of the Calle Segovia. A cross in the centre of this little square marks the site where the last victim of the Inquisition in Madrid was burnt at the stake.

*Plazuela de la Cebada*, on the W. side of the Calle Toledo. This was the old "barley" market where criminals were formerly executed. The largest market in Madrid, constructed of iron and glass by an English Co., now occupies the site. The artist and naturalist may here study the produce of the district and costumes of the peasantry.

The newly laid out elliptical plaza between the N. end of the Paseo de Castellana and the entrance to the Hippodrome is 92 yds. long by 48 yds. wide. In its centre is a handsome bronze equestrian statue of Isabel I. She is depicted in a mail coat, royal crown and mantle. Cardinal Cisneros is on her rt., and the Gran Capitan,

Gonzalez de Cordoba, on her l., all three halting to rest on a rock. The columns of the pedestal and base are of coloured marbles.

### § 5. GATES AND BRIDGES.

The *Puerta de Alcalá* is at the E. end of the street of the same name, in the centre of the *Plaza de Independencia*. The walls have been pulled down, and the gate has been left surrounded by gardens and large houses. It is the only fine triumphal arch in Madrid. It was designed by Sabatini, and erected at the command of Charles III. to commemorate his entrance into Madrid. The gate consists of 5 arches, and is 72 ft. high.

The *Puerta de Toledo* is at the S. end of the street of the same name leading to the bridge of Toledo. It was erected by Ferdinand VII. on his return from Valençay, and has no architectural merit.

*Puerta de San Vicente*, to the W. of the town, leads to the *Paseos de la Florida* and *Moncloa* and the Northern Rly. Stat.

**The River.** Madrid is situated on the l. bank of the *Manzanares*, which rises in the *Guadarrama* range to the N.W., 21 m. from the town, and enters the *Jarama* at *Vacia-Madrid*, 6 m. to the S.E. of the capital. It is in reality but a mountain-torrent, and although scarcely furnishing water for the washerwoman, has fed the dry humour of Spanish wags and satirists from Quevedo, Gongora, and downwards for centuries. It is entitled a river by courtesy, because it has bridges — superfluous, luxurious — which many streams in Spain have not. In this land of anomalies, rivers often want bridges, while bridges want waters and rivers. The enormous bridges of Madrid, about which there is no mistake, are however (as at Valencia) not quite *pontes asinorum*, since they serve as viaducts across the dip, and sometimes the rain-torrents descend from the *Guadarrama* in such a body that even their gigantic piers

are threatened by the inundations; however, the deluge soon passes away, spent in its own fury. The dryshod foot-passenger during the dog-days almost crosses without knowing it, as in *Lucan* (ix. 974):—

Inscius in sicco serpentem pulvere rivum  
Transierat, qui Xanthus erat.

Gongora, besides sundry profane and scurvy jests, likened this river-god, whose urn is so often dry, to the rich man in flames calling for one drop of water. Tirso de Molina's epigram compares it to the long vacation of universities.

Como Alcalá y Salamanca  
Teneis y no sois Colegio,  
Vacaciones en Verano  
Y curso solo en Invierno.

The water of this anatomy, which has the form of a river without the circulation, is enticed into holes by naiads, to whom are committed the shirts and shifts of Madrid. The lavation is garrulous and picturesque, for brightly do the parti-coloured garments glitter in the sun.

The *Canal de Lozoya* supplies Madrid with abundant water, pure, but slightly purgative, from the river *Lozoya*, which rises under the S. spurs of the *Peña de Peñalara* (see Rte. 8). The canal is a fine piece of engineering, and taps the stream at *Torrelaguna*, 32 m. to the N.E. of Madrid. Lucio del Valle, the engineer of it, was created Marquis of Lozoya. The reservoirs are situated, one on each side of the *Calle de Bravo Murillo*, a continuation N. of the *Calle de Fuencarral*, and may be reached from the *Puerta del Sol* by the Chamberi section of the northern tramway, fare 50 cents. Apply for an order to view at the Company's office, 31 *Calle Bravo Murillo*. The old reservoir on the l. of the road is 136 yds. long, by 94 yds. wide, and 19½ ft. deep. The new one on the rt. is 226 yds. long by 150 yds. wide. There are no internal tanks or cisterns to the houses, but the water enters by direct lead pipes from the main.

## BRIDGES.

The **Puente Segovia** crosses the Manzanares at the W. end of the Calle Segovia. It is a handsome stone bridge of 9 arches, 232 yds. long, by 31 ft. broad, and was constructed by the architect Juan de Herrera for Philip II. The view from this bridge, looking towards the snowy Guadarrama range, is very striking.

The **Puente de Toledo** crosses the Manzanares at the S. end of the Camino de Ocho Hilos. It has 9 arches, remarkable for their elegance and simplicity, and is 128 yds. long, by 36 ft. wide. In the centre are hideous statues of San Isidro and his wife looking out for water.

**El Viaducto de Segovia.** This handsome iron carriage and pedestrian way runs from the S.W. corner of the Calle Mayor, across the Calle Segovia and its valley, to the Calle Moreria. It has been built as the commencement of a new street, which will open up a direct roadway communication between the Northern rly. station with those of Ciudad Real and the South on the S.E. side of the town. The iron piers rest on masonry buttresses, and the superstructure is entirely of iron. The central arch has a span of 164 ft., and an altitude of 75½ ft. above the roadway of the Calle Segovia. The two lateral spans are each 131 ft. wide. The double roadway, and two side walks, are 142 yds. long, with a total width of 42½ ft. Several persons having thrown themselves from this bridge, two policemen are constantly on guard to prevent suicides.

## § 6. PROMENADES AND GARDENS.

**El Prado**, the grand boulevard of Madrid, extends the whole of the E. side of the town from the S.E. end of the Calle Atocha to the N. end of the Paseo Castellana at the Hippodrome, and the fine new statue of Isabella I., a total distance of 2½ m.

As its name indicates, it was once a meadow, but was turned into a promenade by Charles III., and is divided into four principal divisions. The first, the *Paseo del Prado*, extends from the end of the Calle Atocha, past the Botanical Garden and Picture Gallery on the E. or rt. side, to the Fuente de Neptuno. The second, *El Salon del Prado*, lies between this and the Calle Alcalá at the Fuente de Cibeles, and is the fashionable summer lounge. Hence the third, termed the *Paseo de Recoletos*, runs to the Plaza de Colon, on the E. side of which is the Mint. The last and fourth portion runs still northward to the Hippodrome, and is termed *El Paseo de Castellana*.

**El Salon del Prado** is a promenade 483 yds. long and 80 yds. broad. At the S. end on the rt. is the obelisk of the *Dos de Mayo*, raised to the memory of Murat's victims on what is called *El Campo de la Lealtad*—the Field of Loyalty. This memorial was begun in 1814 by the Cortes. It is enclosed in a little square, surrounded by funereal-looking cypress-trees. The Spanish heroes were named Jacinto Ruiz, Luis Daoiz, and Pedro Velarde, whose brother was made Viscount del Dos de Mayo in 1852. The truth is soon told. Murat, who, in his heart aspired to the throne of Castile, arrived at Madrid March 23, 1808, professedly as a friend; but having been received with angry cries by the mob, he determined to strike a blow of terrorism, and accordingly indiscriminately seized upon some hundreds of the citizens— young and old, lay and clergy—who were tried by court-martial, condemned to death, and executed on the Prado, as being the most public place.† The three heroes who figure on the obelisk were officers of artillery, who, upon the occasion of the massacre, refused to surrender their cannon to the French. Indirectly this brave deed saved Spain, for the news reached England just as the Duke

† The appalling details are given by Toreno and Blanco White (Lett. XII.), who were eyewitnesses: see also Foy (111-172) and Schepeler (l. 53).

was being sent to South America. It led to his being landed at **Mondego Bay** instead, and thus to the delivery of the Peninsula. On the 2nd May a solemn ceremony is held here by the authorities of the town, who go in procession to the obelisk to funeral masses performed for the souls of the murdered heroes. Masses are said at 4 altars from daybreak till midday, and the scene is very animated and picturesque. A marble group of **Daoiz and Velarde**, by *Sola*, has been placed in front of the Picture Gallery. Of the 8 fountains on the Prado, those of Neptune, Apollo, and Cybele are most admired; but these stony things count as nothing when compared to the living groups of all ages, colour, and costume, which walk and talk, ogle and nod, or sit and smoke in the summer evenings. Numberless iron chairs (5s. each), are placed in rows, back to back, under the long lines of trees, and are much patronised during the Carnival and summer nights. Ragged urchins run about with farthing boxes of wax vestas for smokers, i.e. for 99 out of 100 males; whilst water-sellers follow with icy-cold water.

At the top of the **Paseo de Recoletos** is a **Monument to Columbus** in the debased Gothic style of Ferdinand and Isabella, 1885. The sides are ornamented with reliefs, and the whole surmounted by a white marble statue. Among the sculptures are a ship and globe, with the inscription; *A Castilla y á Leon nuevo mundo dió Colon*.

The **Paseo de Castellana**, the last section of the Prado, was laid out by **Espartero** during his regency, and is but a continuation of the Recoletos to the N. The N. end is ornamented with an obelisk, surrounded by a *parterre*. The centre forms a broad avenue, a side avenue is set apart for horsemen, and shady walks on either side are reserved for pedestrian loungers. Fine houses, surrounded by gardens, have been built on each side of this promenade. Near its upper end is a bronze **Equestrian Statue** of

the **Marqués del Duero**, with two reliefs.

The **Paseo de Atocha** lies between the calle and ch. of Atocha. It is a favourite winter promenade for invalids, being sheltered by rising ground to the N., and open to the valley of the **Manzanares** on the S. The September fair is held here. The *Anatomical Museum* of Dr. Velasco stands to the l. on entering this promenade.

The **Paseo de la Virgen del Puerto** lies between the **Jardin del Campo del Moro**, below the Royal Palace, and the l. bank of the **Manzanares**. It extends from the bridge of Segovia to the gate of San Vicente. This is the favourite holiday promenade of the lower classes.

**Paseo de la Florida.** This is a continuation of the latter to the N.W. At its far end is the hermitage of **San Antonio de la Florida**, where are some miracles of the Saint, painted by Goya, and some tawdry frescoes by the feeble Maella. It may be reached from the Puerto del Sol by tramway.

On the E. side of this promenade, above the N. Rly. terminus, is the **Montaña del Principe Pio**, crowned by infantry barracks. This hill should be ascended, as it commands fine views of the town, and especially of the Royal Palace.

**Barrio de Salamanca**, outside the Puerta de Alcalá on the l. This is a new and fashionable quarter of the town, laid out by the Marquis of Salamanca in handsome streets. It is now inhabited by 32,000 people.

The **Buen Retiro Gardens** were laid out by the Count Duke of Olivares as a pleasant retreat for Philip IV., in order to divert his attention from politics and his country's decay. Here were erected (1630) a palace and a theatre, in which the plays of Lope de Vega were acted. Both were burnt down in 1734, when many fine pictures by Titian and Velasquez



perished. The palace was rebuilt by Ferdinand VI., but was much damaged by the French, who selected this commanding position for a strong military post. After the revolution of 1868, what remained was pulled down, with the exception of two buildings now used as the *Artillery Museum*.

Since 1868 the whole of the remainder has been thrown open to the public, and termed *El Parque de Madrid*. The broad central avenue, and the numerous walks which branch out right and left, afford pleasant shady promenades in the spring and early summer. The chief avenue, which is decorated with statues of Spanish kings and queens, terminates at the margin of *El Estanque*, a diminutive lake 250 yards long by 125 yards broad, on which there are boats for hire, and skating in winter. Close at hand a winter garden has been erected. A fine carriage drive was made under the superintendence of the Duke of Fernan Nuñez, who had the care of the gardens for some time. It skirts the whole of the E. side of the park, and is the fashionable winter drive, in summer from 6 till 8 P.M. Parallel to it is a road for riders, and also a footpath shaded by a fine avenue of Wellingtonias. At the end of this avenue there is a view over the arid country, the only landmark being a small hill crowned with a chapel, called *El Cerro de los Angeles*, and supposed to be the central point of Spain.

In the N.E. corner of the park is a mound, with a sort of summer-house, called *El Belvedere*, and commanding a panoramic view of Madrid. The rustic cottage, called *La Casa Persa*, is now a café and restaurant, and in summer is a pleasant place to dine at. Military bands play in the gardens during the summer months from 5 till 8 P.M.

At the S. end of the park is the height of *San Blas*, whence the view of Madrid is striking. Adjoining it is the *Observatory*, a brick and granite edifice, surrounded by gar-

dens with dome and porticoes, built for Charles III. by Juan Villanueva. To the S. is a Corinthian vestibule. The observatory is designed to imitate an Ionic temple. This building of science was entirely gutted by the invaders, who here mounted cannon instead of telescopes.

A little further W., at the corner of the *Paseo de Atocha*, is the site of the new *Conservatorio de Artes*, adjoining which are the *Botanical Gardens*, situated on the E. side of the *Paseo del Prado*, S. of the picture gallery, and fenced in with an iron railing. Facing the entrance is a *Statue of Murillo*. Ferdinand VI., in 1755, first founded these gardens in the *Prado*. They were removed to their present position in 1781, by the *Conde Florida Blanca*. The *Linnean* system was then adopted, and the plants were scientifically arranged and classified by *Cavanilles*, under whom, when full of curious specimens, it was an oasis of *Flora* in the desert of the *Castiles*. The invaders converted this *Eden* into a wilderness, uprooting plant and shrub; but when the Duke expelled the destroyers, the face of the earth was renewed, and *Art* and *Nature* revived. Many of the valuable and handsome trees were uprooted and wrecked by the severe gale of May 12, 1886.

In the archives, the student will find several original and inedited letters by *Linneus* and *Goethe*.

The *Palace Gardens* occupy part of the site of the *Campo del Moro*, which is mentioned in the comedies of *Calderon* and *Lope de Vega*. They were laid out by *A. G. Arguelles*, but are uninteresting. The fountain in the centre is most beautiful.

### § 7. ROYAL PALACE.

Shown by permission from the *Mayordomo*, or *Intendente de la Casa Real*. The *Stables* can be seen only on Monday. The guard is relieved at the *Royal Palace* at a quarter before 10, so that persons intending to see the *Chapel* or *Armeria* are

advised to go at that time; they will then see detachments of the best Spanish cavalry, infantry, and artillery, and hear some good military music. The manoeuvres last about 20 minutes. The chapel is open to the public free.

The Royal Palace of Madrid is certainly one of the most magnificent in the world, although its exterior does not quite satisfy when nearly approached and examined. The square port-holes of the *entresuelos* (called "Quita ruidos" by Spaniards), and the irregular, unsightly chimneys, mar the elevation and destroy the general effect. The most impressive view is gained by moonlight. It has two open squares; that to the E., de Oriente, was begun by Murat, as a sort of Place du Carrousel; but the invaders, having demolished eighty-seven houses, just left the space a desert of dust and glare, and impassable in the dog-days. Ferdinand VII. removed the ruins, had the locality levelled, and commenced a theatre and colonnade. The Royal Palace occupies the site, some say, of the original outpost Alcazar of the Moors, which Enrique IV. made his residence. This was burnt down on Christmas-eve, 1734, when Philip V. determined to rebuild a rival to Versailles, and Felipe de Jubara, a Sicilian, prepared the model. The architect judiciously wished to change the site for the San Bernardino hill, but Elizabeth Farnese, the queen, whose ambition it was to advance her children, grudged the expense, and so many difficulties were made, that Jubara died of hope deferred. Philip then directed Giovanni Battista Sacchetti, of Turin, to prepare a smaller and less expensive plan, which was adopted April 7, 1737.

The Palace is a square of 470 feet, by 100 feet high, but the wings and the hanging gardens are unfinished. The rustic base is of granite; the window-work of white stone from Colmenar. The principal entrance is to the S., and disappoints; it leads into a huge court of some 240 feet square, with a

glazed upper gallery like a manufactory. Between the arches are several bad statues by De Castro, Olivieri, &c., of Spanish Roman emperors—Trajan, Adrian, Honorius, and Theodosius. The bewigged, smirking statue of Charles III. is no better; it disfigures the grand staircase, which is noble in design and easy of ascent. It is said, when Buonaparte ascended these stately steps, that he told his brother Joseph, "Vous serez mieux logé que moi." He laid his hand on one of the white marble lions, exclaiming, "Je la tiens enfin, cette Espagne, si désirée!" But the French at last discovered that Spain is a morsel easier to be swallowed than digested. (Flores, ii. 17, 8.) The Duke shortened their tenure; he entered Madrid in triumph after the victory of Salamanca, on the 12th of August, 1812, and was lodged in this palace.

Few things can be more tiresome than a foreign palace, a house of velvet, tapestry, gold, lords of the bed chamber, &c. Yet this is a truly royal residence, in which the most precious marbles are used prodigally in floorings and doorways. The multitudinous French clocks were the especial hobby of Ferdinand VII. On these walls hung those glorious pictures, now in the Museo, which that monarch ejected to put up silk hangings. The vaults and store-rooms were filled with fine old furniture; after his death a gigantic removal went on as regards jewels and everything of portable value: but during the reign of the late King Alfonso, the Palace at Madrid has been put into first-rate order, a number of fine bronzes, clocks, and porcelain vases have been found in the china closets, and now adorn the principal rooms.

The chief saloon is called de Embajadores, or the Reception or Throne room, and its decorations are indeed most princely; the rock-crystal chandeliers, colossal looking-glasses cast at San Ildefonso, the marble tables, crimson and gildings, will enchant

lovers of royal magnificence. Among the interesting porphyry busts of the 16th cent. in this room are two fine Roman white marble heads of the sons of Agrippina. Here the sovereigns of the Spains receive on grand occasions when alive, and when dead are laid out in state. The ceiling is painted by *Tiepolo* with the "Majesty of Spain," in illustration of the virtues of the kings, and the manliness of the people, who are represented in the different costumes of the provinces. The most admired ceilings are the apotheosis of Trajan and the Aurora, in the 21st room, by *Mengo*.

Notice the \*splendid *Gabinete* fitted up with china. The whole room is lined with Buen Retiro ware, made at Madrid by the artists whom Charles III. brought with him from the manufactory of Capo di Monte, at Naples. The large winged figures, garlands of flowers, and vases, afford perhaps the grandest examples of this style of decoration in the world.

There are few pictures left in the Palace worthy of notice, excepting some portraits of the royal family of Spain by *Goya*.

The views from the windows which overlook the river are true landscapes of the Castilian school: the slopes under the royal eye, long left in rugged, ragged, mangy deformity, are now levelled or terraced. How the magic wand of the Moor would have clothed the waste with flowers and verdure, and raised hanging gardens and fountains, in imitation of those on the declivity of the Alhambra, which, although artificial, rival Nature herself! Below trickles the Manzanares with its great name and scanty stream: beyond stretch the ragged woods of the Casa del Campo, and when the hopeless tawny steppes, bounded by the icy Guadarrama, whose sharp outline cuts the bright sky, and whose snowy heights freeze the gale; all is harsh and torrid, colourless and blanched, but yet not devoid of a certain savage grandeur. The Palace, from standing on an eminence exposed directly to the winds

from the snowy Guadarrama, is so bitterly cold in winter that the sentinels are sometimes half frozen.

The Royal Chapel lies to the N., and is on a level with the state rooms. It is still splendid, although plundered in 1808 by Gen. Belliard, who carried off the pictures painted for Philip II. by *Michael Coxis*: this general, from having been governor of Brussels, and knowing their local value, sent his spoil there to be sold. The foundations only of a larger chapel are laid. The fine ecclesiastical objects, of immense value, are arranged in glass cases for inspection. At Epiphany, Easter and Corpus Christi the galleries leading from the royal chapel are hung with the magnificent and unique tapestries which belong to the crown of Spain. Photographs of the entire collection may be had at Laurent's. A good mass, with fine orchestral accompaniment, may be heard here at 10.45 A.M. on Sundays.

The Palace Library belonging to the Crown contains a valuable collection of about 100,000 books and MSS. Amongst the illuminated missals is a Prayer-book said to have belonged to Ferdinand and Isabel the Catholic, or to their daughter Juana la Loca, whose portrait it contains. The binding is adorned with exquisite ornaments and the arms of Leon and Castile in enamel. The MS. letters of Gondomar, the Spanish Ambassador in London during the reign of James I., are of especial interest to the English student. The library may be seen through an introduction to the librarian, and permission obtained to read and study in it.

La Real Cochera and Las Caballerizas. These enormous coach-houses and stables lie to the N.E. of the palace; the latter are filled with the horses which convey the Royal family to their daily drives. There are about 70 horses in the stable, but at least 100 stalls. The coach-house contains carriages and hearses of all

forms and ages, from the cumbrous state-coach to the Cupid-bedizened car, from the oldest mule vehicle, to the latest turn out from Paris or London.

The *\*Harness-room* contains models of horses and grooms, with numerous specimens of ancient and modern harness, and superb trappings wrought in satin, gold, and silver.

### § 8. PUBLIC LIBRARIES.

The *Biblioteca Nacional*, 10 Calle de Biblioteca, at the N.E. side of the Plaza del Oriente, is open from June 1 to Sept. 30, 9 A.M. to 3 P.M.; and from Oct. 1 to May 31, 10 A.M. to 3 P.M. Also from Nov. 1 to March 31, 7 to 9 P.M., and from April 1 to May 31, 8 to 10 P.M. It is closed on Sundays and holy days. Principal Librarian, Señor Don Tamayo. This library occupies a house which once belonged to the Alcañices family, but the handsome walnut-wood fittings and gilt capitals were put up by Godoy. It contains about 230,000 volumes, is rich in Spanish literature, especially theology and topography, and possesses some curious MSS. illuminated in Spain in the 11th and 12th centy., and known by the name of *Beatos*, as they contain this author's commentaries of the Apocalypse. Several fine illuminated missals of the 14th and 15th centy. Obs. a very small vol., bound in green, with minute figures in the manner of Julio Clovio. The original testament of Isabel la Católica, and a large collection of autographs, will interest the amateur. In the MSS. Department may be seen the collection of prints, principally formed from the important series bought in 1865 from Don Valentin Carderera. This library has been much increased, numerically, since the suppression of convents: the accession, however, has been rather in works of supererogation, ancient books and monkish lore; good modern books are here, as in most other Spanish libraries, the things

needful; but want of funds, as usual, is the cause.

A new and more commodious National Library is in course of construction on the E. side of the Paseo de Recoletos.

*Biblioteca de la Universidad*, 51 Calle Ancha de San Bernardo, contains 24,000 vols. Open from 10 A.M. till 3 P.M.

*Biblioteca de San Isidro*, 45 Calle Toledo, contains above 50,000 vols. Open in summer from 10 A.M., till 2 P.M., in winter from 9 A.M. to 3 P.M.

*Biblioteca de la Academia de Historia*, 21 Calle Leon. This contains many MSS. of great interest, also several early editions of rare and valuable works.

*Biblioteca de Don Pascual de Gayengos*, 4 Calle Barquillo. Here may be examined one of the most complete collections of Arabic MSS. in Europe.

*Biblioteca of the Duke of Veraguas*, 7 Calle San Mateo, contains many interesting MSS. connected with Columbus and his times.

*Biblioteca of General San Roman*. One of the most complete military libraries in Europe.

### § 9. ROYAL ARMOURY.

On July 10, 1884, the building containing this unrivalled collection was gutted by fire; an instance of culpable mismanagement, as it appears that not so much as a bucket of water was at hand. Fortunately, the more precious objects of the collection were saved, although much damaged. Some of the choicest armour and historical suits and swords, the gold Visigothic crowns, the Lepanto banners, and the precious MS. catalogue of Charles V. were amongst the salvage. Nearly all the banners, all the rich and precious ancient stuffs used for clothing the mannikins, all the saddle-cloths, housings, heraldic mantles and sedan-chairs of Charles V. were burnt.

*Armeria Real*. Open only from 10 to 12. *Permiso* (gratis) must be obtained at the office of the *Intendencia*

on the previous day between 2 and 4. The office is at the N.E. corner of the Court nearest the Armoury, but it is not necessary to apply in person. Those who send the hotel porter should, however, make enquiries as to the fee charged for his services. This noble gallery is all that now remains of the old *Alcazar*. It fronts the S. façade of the Royal palace, and contains one of the finest armouries in the world. The entrance is by a small door, on the outside of the Court, to the l. of a large gateway. (Small fee, not obligatory, to the custodian.) The collection is contained in one spacious saloon, 227 ft. long by 36 ft. wide. This was built by Gaspar de la Vega, in 1565, for Philip II., when he removed the royal armoury from Valladolid. As it really contains weapons of all kinds, this is a double curiosity, being the best provided arsenal in the land. It is the finest ancient armoury in Spain; for many of the others were gutted by the people in 1808, when they rose against the French. The people not being able to procure weapons elsewhere, broke open the existing armouries, and thus were equipped with the identical weapons with which their ancestors had fought against their infidel invader. So the Romans were armed after their defeat at Cannæ (Val. Max. vii. 6).

In this Armeria there exists a valuable MS. catalogue of the time of Philip II., with drawings; a poor catalogue was published in 1793 by Ignacio Abadia; and a fine French work with engravings, by Gaspar Sensi, at Paris, 1838, and letterpress, full of inaccuracies, by Jubinal. No Hand-Catalogue exists for the information of the visitor. This Armeria deserves the most careful examination, realizing history itself, and containing unique relics of Spain's greatest epochs.

In 1882 the Armoury was entirely re-arranged by Count Valencia de Don Juan and Dr. Paulino Sabiron. The MS. catalogue compiled by Charles V. was the foundation for recognition and classification of various

important pieces. Contemporary portraits at the Prado and elsewhere also helped in the identification.

The first entrance is striking, and carries one back to the heroic age of Spain. Here are the swords of her noblest champions, the helmets of her wisest, and the breast-plates under which her greatest hearts beat. All down the middle of the saloon are drawn up equestrian figures; while armed knights stand against the walls, surrounded in every direction with implements of war and the tournament. Above hang banners taken from the enemy, while the walls are lined with coats of armour.

The finest armour is foreign, German and Italian. One specimen, 557, is inscribed, "Desiderio Colman Cays; May: Harnishmagher ausgemacht in Augusta den 15 Aprilis, 1552." By this Colman also is 2433, a black-and-gold helmet, dated 1550. The so-called armour of Philip of Burgundy is inscribed *Philippus Jacobi et frater Negrolī faciebant*. Toledo furnished blades of the finest temper; but the most highly wrought artistical armour came from Augsburg and Milan.

A glass case in the centre, close to the entrance, contains 3 gold \*Visigothic crowns, like chandeliers, from which numerous orders are suspended; together with some curious stirrups, a cruel bit and spurs of Alfonso VI., and other small objects of interest. Hence follow the 8 central blocks of mailed figures, weapons, and armour.

I. Armour of unknown persons. Lantern taken in the Azores.

II. Armour of Philip IV., and another lantern.

III. Philip II. in various suits. One of them has a finely-worked gorget; and another, which he wore as Prince, has the arms of England engraved upon it, in an escutcheon of pretence for Queen Mary. Here also are elegant suits of Don Carlos.

IV. Suits of Charles V., of which there are 35 in all, many of them chased in fine cinque-cento. Some of the fronts are engraved with the Virgin (his tutelar), and the backs with Santa Barbara, patroness of

Artillery. The best of these is by Negrolí of Milan, 1539. Here is the identical suit worn at the battle of Muhlberg in 1545, and depicted in the portrait by Titian; the ponderous equestrian suit is that in which Charles V. entered Tunis, July 20, 1535. Two splendid casques (Borgofotas) are also preserved, damascened and worked in the manner of Cellini. In the centre of this block is the rude litter in which Charles V. was carried when suffering from the gout. His four campaigning dinner plates are of iron.

V. Other suits of Charles V. and of Philip le Bel.

VI. Shields and Swords.—Among these are the swords of St. Ferdinand, the conqueror of Seville, 1248; that of gentle Queen Isabel, *la Católica*, one of the best of princesses; also one of Ferdinand V.; and another, one rather of state than battle, of the "Great Captain." Here, and in a case at the end of the room, are the swords of Charles V., Philip II., Fernan Cortes, and that of Pizarro, in a steel sheath, given to Sir John Downie. Other weapons of interest are the sword of Boabdil, the last of his race, the loser of Granada, and truly called *El Zogobi*, the unfortunate. It is engraved with Moorish letters. The *Montantes*, or double-handed swords, were sent to Spanish Kings by Popes, who used them—the kings—as their executioners. The helm of *Jaime el Conquistador* has the *Drac pennant*, or winged-dragon crest, of that illustrious conqueror. His sword is also here, together with that of *Pelayo*; which carries us back to the cradle of the Gotho-Hispano monarchy and to its immortal restorer. Lovers of true Toledan blades should look at a superb specimen, worn by Philip II., among several fine ones of similar workmanship. An estoque, belonging to *Don Juan of Austria*, is a specimen of the rare *Perrillo* brand; so also is the sword of *Hernan Cortes*. Look also at a grand shield in the Cellini style, with ovals of the Rape of the Sabines, &c.; and another with the Triumph of Love for subject.

A good specimen is the sword of the Conde Duque, the overrated premier of Philip IV. Another carries one back to the conquest of Granada, and is the sword of Garcilaso de la Vega, that gallant soldier of the Virgin, who slew the Moor that mocked at her Ave Maria. Here are also the scimitars of two creatures of romance: that of Bernardo del Carpio, a mythic personage, the personification of Spain's antipathy to France; and the celebrated *Durindana*, *Durandal*, of Roldan (Orlando), of rich filigree. Equally authentic and formidable is the *Montante*, or double-handed falchion, of Garcia de Paredes.

VII. Suits of Don Sebastian of Portugal; a magnificent suit of Philip II. in black and gold, made at Augsburg in 1550; and one of the Marqués de Villafranca, from Italy.

VIII. Children's suits, many of them extremely elegant. Here are standing figures of boys from ten to fifteen years old, and the young Prince Baltasar on horseback.

At the end of the room, in the window, is the war writing-desk of Charles V., beautifully wrought in steel and brass.

The armour of the Great Captain is authentic: there are two suits all richly chased, with a badge of palm-leaves issuing from a coronet. The collection of guns belonging to Charles III. and Charles IV. is worthy of these royal game-keepers; many are inlaid with jewels. One of them, in the 1st case on rt. of entrance door, was a present from Buonaparte.

In one of the central cases near the door are three suits said to have been worn by Isabel at the siege of Granada, two of which have the monogram *Isabel* worked on the vizor. More probably they belonged to the husband of Isabel, daughter of Philip II., Regent of Flanders, who used his wife's cipher from gallantry. A superb shield by Negrolí, with a Medusa's head, bears the date 1541; another, studded with cameos, was given to Philip II. by a Duke of Savoy.

The *rodela* (shield) of Charles V. is exquisitely wrought. The saddles

and leather shields of the Moors are curious; the shields, or *Adargas*, although light, resisted spear and sword; their two hides are cemented together by a cement composed of herbs and camel-hair; the forms are ovals, and ornamented with three tassels and the *umbo* or knob; they are the unchanged *Cetræ* of the Carthaginians and Iberians (see Pliny, 'Nat. Hist.' xi. 39; San Isidoro, 'Or,' xviii. 12).

Other objects worthy of notice are the halbert (*partesana*) of Pedro the Cruel; an armed figure of Don Juan of Austria on horseback; a fine standing suit of Philip III., beautifully worked, at 2nd window on right of door; the Duke of Alba on horseback; tapestry representation of Monserrat; and the keys of Granada. At a window near the armour of Isabel is the standing suit, in black leather boots, of the fighting Bishop of Zamora, Antonio de Acuña, who was hung, in 1522, for high treason, by the famous Alcalde Ronquillo. The equestrian statue of *Hernando de Alarcon* should be observed, and the helmet of his prisoner François I.

There is also a suit which belonged to *Francisco de Avalos*, the Marquis of Pescara, one of the best generals of Charles V.; of *Garcilaso de la Vega*, general and poet, killed in battle in 1536; of *Juan de Padilla*, general of the *Comuneros*, who was beaten at Villalar, and executed in 1520; and a half-suit of *Alonso de Céspedes*, killed in 1569, one of the Samsons or strong men of Charles V. Several flags and lanterns, with other Turkish relics, were taken Oct. 5, 1571, at Lepanto, the Trafalgar of its day.

Close to the Hippodrome, at the N. end of the Paseo de la Castellana, is the *Palacio de la Industria y de las Artes*, opened by Queen Cristina in May 1887. Here is held a permanent exhibition of modern paintings. Entrance in summer 8 to 12 and 4 to 8, 1 peseta.

## § 10. ROYAL PICTURE GALLERY.

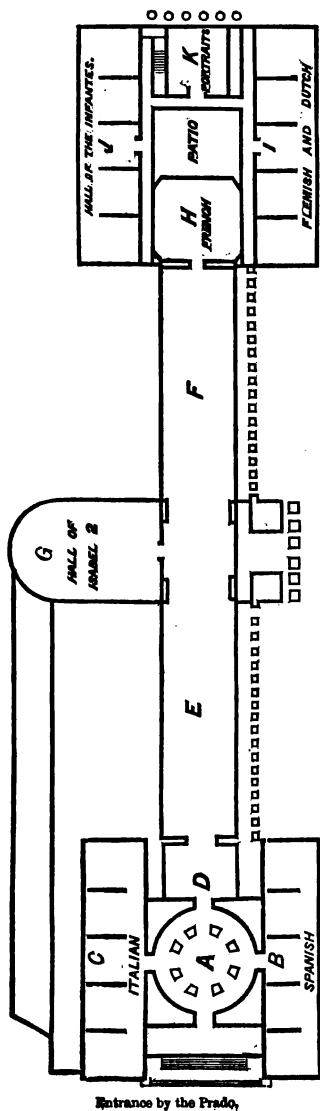
The **MUSEO**, or Royal Picture Gallery, may be justly considered one of the richest galleries in the world, although containing many splendid gems, rather than a series of pictures illustrative of the history and schools of painting. It is open on Sundays, without charge, from 10 to 3 in winter, and 8 to 1 in summer: on Mondays from 1 to 4, and on other days from 9 to 4. It is closed on rainy Sundays and on holidays. A small fee of 50 cents, is paid on entrance, which goes to the support of the Asylum for the Poor at the Pardo.

A Catalogue in two volumes (the first containing the Italian and Spanish schools), and an abridgment of it in one volume, 1882, price 4 pes. at the door, have been published by Don Pedro Madrazo. It contains much useful information as to the pictures and their authors. Comparatively few additions have been of late years made to the collection, but some interesting specimens of the early Flemish and Spanish painters have been brought from the Ministry of 'Fomento,' or public works.

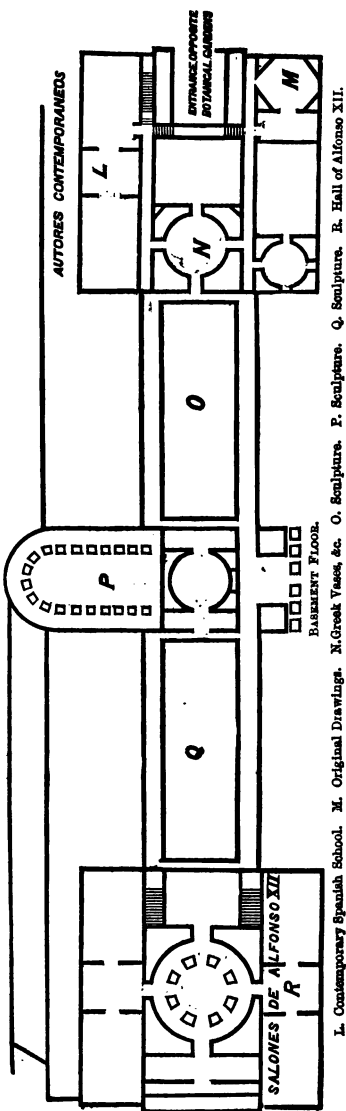
The Museum is a large edifice on the E. side of the Paseo del Prado, having in front a portico of 6 Doric columns. There are entrances at each side of the building. A fine stone staircase gives access at the N. end; and on the E. side important additions are being made, which include the reconstruction and enlargement of the *Salon de Isabel II.* "The Museum, if not quite successful in design, has so many good points about it as to be well worthy of study; and, with a little more taste in the arrangement of details, might have been a really fine building."† It was built by Juan de Villanueva for his patron Charles III., who intended it for an Academy of Natural History:

† Fergusson's 'Modern Architecture,' p. 157.

## PLAN OF ROYAL PICTURE GALLERY, MADRID.



A. Rotunda. B. Spanish School. C. Italian School. D. Vestibule, Modern Spanish School. E. F. Long centre Gallery, Spanish and Italian Schools. G. Hall of Isabel II. H. Flemish and Dutch. I. J. Flemish and Dutch, both divided into 5 compartments. K. Portraits of the Spanish Bourbons.



L. Contemporary Spanish School. M. Original Drawing. N. Greek Vases, &c. O. Sculpture. P. Sculpture. Q. Sculpture. R. Hall of Alfonso XII.



left unfinished, at the death of its founder, it was slowly continued by his successor, Charles IV., until the French invasion, when it was partly destroyed. And so it remained until after the marriage of Ferdinand VII. with his second wife, *La Portuguesa*, when one Monte Alegre, who had been a Spanish consul in France, persuaded him to refurbish the palace with French papers, chandeliers, and ormolu clocks; whereupon the pictures were taken down and stowed away in garrets and corridors exposed to wind and weather, until two noblemen of the court of Ferdinand, the Duque de Gor and the Marques de Santa Cruz, the latter of whom was Lord High Steward, persuaded the queen to remove them to the then unused building on the Prado. In November, 1819, three saloons were got ready, and 311 pictures exhibited to the public; the extraordinary quality of which, especially of Velasquez, instantly attracted the admiring eye of foreigners, who appreciate the merits of the old masters of Spain much better than the natives. Ferdinand VII., seeing that renown was to be obtained, now came forward, and the Museum was slowly advanced, one more saloon being opened in 1821: thus cheaply did he earn the title of an Augustus; but such things occur elsewhere. The Gallery not having been built for pictures, the lighting is bad, and they cannot be seen to advantage on a dull day.

No collection of pictures was ever begun or continued under greater advantages. Charles V. and Philip II., both real patrons of art, were the leading sovereigns of Europe at the bright period of the *Renaissance*, when fine art was an every-day necessity, and pervaded every relation of life. Again, Philip IV. ruled at Naples and in the Low Countries at the second restoration of art, which he truly loved for itself. These three monarchs, like Alexander the Great, took a pleasure in raising their painters to personal intimacy; and nowhere have artists been more highly honoured than were Velasquez and Rubens in the palace

of Madrid. At a later period, Philip V., grandson of Louis XIV., added many pictures by the principal French artists of their Augustan age. While the Spanish kings patronised art at home, their viceroys in Italy and the Low Countries collected and sent home the finest specimens of the great artists who flourished from Raphael down to the Caracci and Claude: these glorious gems until the French invasion were preserved pure as when they issued from the studios of their immortal authors.

The Museum is deficient in examples of the early Italian schools, and of some of the great Italian painters of the 15th and 16th centuries, but is especially rich in the works of Raphael, Titian, Tintoretto, Paul Veronese, Rubens, and Vandyck. The Spanish masters, with the exception of Velasquez, Murillo, and Ribera, are scantily represented. It contains (including doubtful works) 46 pictures by Murillo, 62 by Velasquez, 14 by Zurbaran, 55 by Luca Giordano, 58 by Ribera, 21 by Vandyck, 10 by Raphael, 5 by Guido, 10 by Claude, 35 by Bassano, 54 by the Brueghels, 8 by Alonso Cano, 12 by the Pousins, 33 by Tintoretto, 43 by Titian, 21 by Paolo Veronese, 53 by the Teniers, 62 by Rubens, and 13 by Antonio Moro. The Gallery possesses almost the entire work of Velasquez, except the considerable number of pictures which exist in England; and it is only here that the masterpieces of this great painter can be really studied and understood.

The traveller who is pressed for time will do well to confine his attention to the most important saloons, taken in the following order:—Spanish and Italian Schools (B and C); Spanish pictures in the long Gallery (E); Hall of Isabel II. (G); Italian pictures in the long Gallery (F); Flemish and Dutch Schools (I and J). Then descend the stairs to the Original Drawings (M) and Sculptures (N, O, Q), returning through the long Gallery to the entrance Rotunda (A), whence a staircase leads down to the Saloons of Alfonso XII. (R), containing the early

Spanish Schools and some Flemish masterpieces.

As the pictures in all foreign Galleries are constantly being shifted from place to place, and their numbers changed, the only method of classification likely to be of practical assistance to the visitor, especially if his time should be limited, appears to be an arrangement of the most important works in the alphabetical order of the painters' names. This system has therefore been adopted in the following brief notice, the painters being grouped according to their several schools. The numbers are retained as a possible help to identification, but no mention is made of the place where the picture hangs.

The copies of pictures in the Gallery in oil and water-colours, by Señor Alejandro Grau, Carretera de Aragon, are highly recommended. The fan paintings by Josefa Murillo, 5 Calle Olozaga, are very good. Excellent copies of the principal pictures may also be obtained at the Exposicion de Bellas Artes in the Alcazar at Seville.

## I.—ITALIAN SCHOOL.

\* \* The names are arranged in that alphabetical order which is likely to be most familiar to the visitor. The quotations within single commas are from a review of the Gallery by a distinguished art-critic; those within double commas are from the first edition of the Handbook by Mr. Ford.

**Alessandro Allori** (Florence, 1535–1607).

5. Portrait of a son of Cosimo I., Grand Duke of Tuscany.

**Andrea del Sarto** (Florence, 1488–1530).

383. Portrait of his Wife. "This once exquisite picture was cruelly restored in 1833."

384. Virgin and Children with angels; St. Francis kneels in the dis-

tance, listening to angelic music. Good copy of Lord Hertford's original.

385. \*Holy Family, from the collection of our Charles I.; the picture has been attributed to one of his scholars.

386. Holy Family, large; replica of picture in Palazzo Barberini.

387. \*Sacrifice of Isaac; small, finely coloured; reduced from the painting at Dresden, or possibly the original of that work.

388. Virgin and Child; a good picture, probably by a pupil.

389. Replica of 384. The copies of this favourite picture are innumerable. **Baroccio** (Urbino, 1528–1612).

17. Birth of Christ; a good specimen.

**Bassano, J.** (Venice, 1510–1592).

30. Christ driving the Merchants out of the Temple.

**Bassano, F.** (1550–1592).

40. Last Supper, finely coloured.

**Bronzino** (Florence, 1502–1572).

67. \*Portrait of a young musician.

68. Portrait of a boy.

**Catena** (Venice, d. about 1530).

108. Delivery of the Keys. Attributed by Morelli to *Rocco Marconi*.

**Correggio** (Lombardy, 1494–1534).

132. "Noli me tangere," over-cleaned.

135. Virgin and Children, in a grotto.

**Cristofano Allori** (Florence, 1577–1621).

6. Portrait of Christine of Lorraine, Grand Duchess of Tuscany.

**Falcone** (Naples, 1600–1665).

156. Battle-piece, spirited.

**Fra Angelico** (Tuscany, 1387–1455).

14. The \*Annunciation and a *predella* with five subjects from the life of the Virgin; a beautiful and uninjured altar-piece, from the convent of the Descalzas Reales, in Madrid. It was painted for the Ch. of San Domenico at Fiesole, and is described by Vasari.

**Giorgione** (Venice, 1477–1511).

236. \*Virgin and Child, with Santa Brigida and her husband Hulfo. This fine work has been variously attributed. Morelli says that it was painted by *Titian* between 1510 and 1512. Other critics think that 'the colour, the

types, the facile fusion of tints, the feeling for form, and also the weakness of drawing, indicate *Palma*.

**Giovanni Bellini** (Venice, 1426–1516).

60. Virgin and Child, with 2 Saints; 'tormented by repainting.'

**Giulio Romano** (Rome, 1499–1546).

237. Holy Family; a small but pretty scene under a shed.

**Guercino** (Bologna, 1591–1666).

249. Susanna at the Bath.

**Lorenzo Lotto** (Venice, cir. 1480–1550).

288. \*The Betrothment; a charming specimen of this excellent painter.

**Luca Giordano** (Naples, 1632–1705).

211. The Triumph of Peace. The central figure is a portrait of Rubens.

**Luini** (Lombardy, cir. 1460–1530).

290. \*Holy Family; the boys sitting on a parapet; 289 is a replica of their heads.

**Malombra** (Venice, 1556–1618).

292. An interesting picture representing the reception by a Doge of a foreign ambassador.

**Mantegna** (Venice, 1431–1506).

295. \*Death of the Virgin; an exquisite painting. 'Every incident, every detail, every symbol, points to one idea—the death of the devout and the hope of immortality. To analyse the technical qualities of a work into which the artist has thrown such intense feeling seems little less than sacrilege.'

**Palma Vecchio** (Venice, cir. 1480–1548).

322. Adoration of the Shepherds; a fine picture with a slovenly landscape, and other faults. Morelli assigns it to Bonifazio di Verona.

**Paolo Veronese** (Venice, 1528–1588).

526. Venus and Adonis; an instructive picture, especially when compared with Titian's treatment of the same subject, as showing the change which had come over Venetian art. 'Venus is simply a fine model, holding a stage fan; Adonis a sprawling figure, lacking the antique spirit.'

527. \*Jesus disputing with the Doctors. 'The figures are placed on the scene with a mastery of grouping of the highest order. No less remarkable is the vivacity of every figure; there

is nothing like strain or contortion; the swing of the body, the turn of the head, the movement of the hands, and the drag of the drapery, suggest in every instance precisely the right action.'

528. \*Jesus and the Centurion, 'Cool silvery tones and crisp touch; an atmosphere that is bright, refreshing, and stimulating; a society at the same time sumptuous and cultivated; a display that may be called lavish, yet not a tinge of tawdriness.'

533. Finding of Moses; a small painting, in which 'fair-skinned, golden-haired damsels contrast with the coquettish negress and saturnine dwarf. The manipulation shows crisp touches on fused tints, and is worked in a rich texture.'

534. Marriage at Cana, much praised by Velasquez, from the collection of Charles I. 'The opaque flesh tones with their cold lights, and the draperies licked into smoothness, have nothing in common with the genuine handling of the master.'

538. Youth between Vice and Virtue; 'facile and feeble in design and conception, but full of the wonderful tones that give distinction to the master's palette.'

539. Cain, wandering with his family, 'comes almost as a surprise. The landscape is as savage as the wild and forsaken beings who seem to be seeking a refuge and finding none. The execution is vigorous, the brush having rapidly struck sharp, angry touches. Paolo has at least once shown the capacity for genuine tragic expression.'

**Farmigianino** (Lombardy, 1503–1540).

332. \*Portrait: conjectured to be that of Lorenzo Cibo, cousin of Clement VII., and captain of his guard.

333. \*Portrait of a lady (probably Riccarda Malaspina, wife of the above), and her three children.

334. Cupid cutting a bow; replica of the Belvedere picture.

835. Santa Barbara; good profile.

**Pontorno** (Florence, 1493–1558). Holy Family.

**Pordenone** (Venice, 1484–1540),

341. \*Virgin and Child, with SS. Antonio and Roque. Morelli considers this a work of *Giorgione*; but 'the drawing is loose and hasty, the modelling of the flesh is flimsy, and the colour does not reach his fervid glow.' The picture is well preserved, and most attractive.

Raphael (Rome, 1483—1520).

364. Holy Family, with the Lamb, signed and dated 1507. 'A translation of Leonardo's subject at the Louvre, which Raphael doubtless saw at Florence, into a charming incident of playful childhood. The sentiment of gaiety in the bright landscape, the spontaneous action of the figures, and the fresh coloration, captivate our sympathies. We have here the reflection of Raphael's own nature.'

365. Virgin and Child, with St. Jerome, the Archangel Raphael, and Tobias (*Vérgeu del Pez*). Painted in 1513 for the Chapel of Santa Lucia in a Dominican convent at Naples, which explains the introduction of Tobias, instrumental in curing his father's blindness—Santa Lucia being patroness of the eyes. The volume in St. Jerome's hand is probably the Book of Tobit, first translated by him. 'The conception is strikingly dramatic, and the interest entirely human. The Saint's head recalls the work of *Giovanni Santi*, Raphael's father. The picture was transferred from panel to canvas in Paris, and has been badly restored.'

366. Christ bearing the Cross, called *El Pismo de Sicilia*, having been painted for a ch. in Sicily called *La Madonna dello Spasimo*. Originally on wood, but transferred to canvas when taken to Paris, by which process and by repairs and overcleaning it has lost much of its original transparency and harmony of colour. Its general tone is now too "hot and brickly;" but the beauty and grandeur of the composition and the fine and varied expressions of the figures remain. The vessel taking this picture to Palermo was wrecked, and the picture floated to Genoa, from whence the Sicilians had great difficulty in recovering it. 'From the two highest

points of view from which we can regard an artist's work, Passavant was justified in claiming the *Spasimo* as Raphael's masterpiece. It sums up his immense knowledge and technical supremacy, and it represents one of the most, if not absolutely the most tragic situation in history. It is the moment when He said, "Daughters of Jerusalem, weep not for me." Here painting has reached its ultimate limit. The power of the picture lies in its intense feeling, without the slightest tinge of theatrical effect. It is the sympathy shown with the trial of the love that was about to triumph over death, far more than the grace of form and the marvellous manipulation, which has secured immortality for the *Pismo de Sicilia*.'

367. A Cardinal: conjectured to be Giulio de' Medici, afterwards Clement VII., but more probably Bernardo da Bibbiena: one of the painter's finest portraits. "A truly Italian head; how full of mental power! Obs. the decision in the fine compressed lips and the keen intellect of the pursuing eyes."

368. The Salutation, also transferred from panel to canvas at Paris, and much injured by restorations: in his second manner. Painted for a ch. at Aquila, and bought by Philip IV. in 1655. Inscribed in gold letters, "Raphael Urbinas: Marinus Brancוניus—fieri fecit."

369. The celebrated "Perla," so called from Philip IV. having exclaimed when he first saw it, "This is the pearl of my pictures." "It belonged to our Charles I., and was sold with the other pictures by the tasteless Puritans and reformers. Philip IV. paid for it the then enormous sum of 2000*l*. The king bought so largely at the auction, through his ambassador, Alonso de Cárdenas, that 18 mules were laden with the lots, and he was so anxious to get them to Madrid that he made an excuse to turn out the Lords Clarendon and Cottington, then ambassadors from Charles II., being ashamed to exhibit his acquisition from what once belonged to his old friend and visitor."

The authorship of this picture has been long in dispute amongst connoisseurs. It now seems generally admitted that whilst the design is by Raphael, the execution is by one of his pupils, perhaps Giulio Romano. The shadows are dark and heavy, which may be owing to its having been over-cleaned when taken to Paris; the colouring wants the clear brilliancy of the master, and the picture has been badly restored.

370. The Virgin of the Rose; a charming composition, but its originality is questioned. The lower part of the picture is a modern addition. 'The colouring is harmonious and in subdued brown tones, the forms are full and finely modelled, and the expression is agreeably varied, from the joyousness of John to the cheerful serenity of Mary.'

371. Holy Family; known as the Madonna of the Lizard. This is one of the many pictures of which the design is by Raphael, but the execution in great part, if not entirely, by one of his pupils, perhaps Giulio Romano or Francesco Penni. There is no lizard; unless the brown head crushed under a broken column should be supposed to represent one. The Pearl and the Lizard are among Raphael's later works, and indicate the pagan influence of the atmosphere around him. 'The infant Christ is no longer a type of lovely wayward boyhood, nor the Virgin of sweet Tuscan maidenhood. Magnificent as is her beauty, it is not of that order which tradition associates with Mary of Nazareth. Catullus might have sung her charms: the Evangelists would have been more chary of commendation. The Child gives promise of the future ruler of Olympus than of the Preacher on the Mount. Joseph in the *Lamb* is a kindly, saintly personage; in the *Lizard* he is a philosopher, meditating on the mysteries of existence. St. Anne in the *Pearl* is an antique Sibyl, and the Baptist in both of the latter a baby faun.'

372, 373. Two portraits, 'heavy and opaque in painting, and their colour

dark to blackness. Even if they came out of Raphael's atelier they cannot be accepted as being by his hand. They were originally on canvas, and represent Andrea Navagero and Agostino Beazzano, two Venetian poets and men of letters, and the former also a distinguished diplomatist.' No. 2125 is a copy of Raphael's Transfiguration, by his pupil Penni.

Sassoferrato (Rome, 1605-1685).

392. Madonna; pretty and unconventional; one of his best of the subject.

Sebastian del Piombo (Venice, 1485-1547). 395. Christ bearing the Cross. Simone da Pesaro (Bologna, 1612-1648).

75a. Holy Family, remarkable for the original type of faces.

Tiepolo (Venice, 1693-1770).

409. Car of Venus, a brilliant and characteristic sketch. 'Though a mere wayward flinging together of piquant and fantastic forms, it has the capricious grace of a flight of swallows round some Venetian campanile.'

Tintoretto (Venice, 1512-1594).

410. \*A Battle at Sea, or Turkish Pirates attacking Christian vessels; a grand example of the master's powerful colouring, especially worthy of study. 'The nearer figures are engaged in a desperate encounter for the possession of a girl, dressed in rich Venetian costume, and the most charmingly natural female figure that Tintoretto ever designed. The men are performing prodigies of valour, but none of their feats of arms approach the marvels of foreshortening achieved by the painter.'

411. A fine portrait of the Venetian general, Sebastian Viniero. It is interesting to compare the portraits by the great Venetian painter with those by Velasquez, who studied them carefully, and formed his second manner upon them. Here are 'warm flesh tones painted with singular ease and simplicity.'

412. Fine portrait of a man in black, with gold chain.

413. \*Baptism of our Lord. 'It possesses his impetuosity of design and brilliant colour in the highest

perfection. Sky and water sparkle in the flood of light shed over the joyous landscape. The old religious spirit has disappeared, leaving in its place the genius of romance.'

414. Venetian Senator with a white beard.

415. Purification of the Midianite Virgins (Numbers xxxi.). 'Careful painting, with daylight effects.' It was intended for a ceiling.

419. Portrait of an elderly man.

428. Paradise, the sketch for the great picture in the Ducal Palace at Venice; purchased there by Velasquez for Philip IV.

429. Young man in black, holding a paper in his left hand.

432. Portrait of a Venetian girl with pearl necklace; the best of a numerous series, probably one family.

435. Death of Holofernes. 'Here we are sensible of neither rant nor sensationalism; the painter has availed himself of all the resources of his art, and has had restraint enough not to overstep the limits of genuine tragedy.'

437. Rape of Lucretia. 'Despite its daring realism, the poetic feeling is so unmistakeable as to remove all taint of grossness or vulgarity. Hot fierce colours, veiled in gloom, suggest the stifling atmosphere.'

442. Venetian girl, in red scarf with pearls, very lovely and youthful.

Titian (Venice, 1477-1576).

450. A Bacchanal, or Ariadne in the Isle of Naxos abandoned by Theseus; one of a series of pictures painted by Titian for Duke Alfonso of Ferrara; two of which are in this collection, and one in our National Gallery. A picture of the most exquisite poetical beauty; 'joyous mirth and a dance of light were never so gloriously coloured.' The picture is covered in all directions with the coarsest repainting, a bungling attempt of Vandal prudes to drape the figures.

451. \*Venus worship. From the same series as No. 450: one of his most admirable works, glowing with colour, and with a charming and infinite variety in the action and expres-

sion of the children. "This was the picture which, when at Rome in the Ludovisi Palace, was the study and the making of Nicolas Poussin." 'Until the eye rests definitely on some single figure, it is difficult to realise that the crowd is not in actual movement. The composition is one of the most intricate ever designed, and yet it has an air of perfect spontaneity and naturalness. Another remarkable quality is the individuality of the forms and faces; no two are alike. The statue of Venus is singularly spiritless and ineffective.'

452. Portrait of Alfonso d'Este, Duke of Ferrara, terribly restored. The dog has escaped, and is marvelously painted.

453. \*Charles V. with his favourite Irish Dog; a magnificent portrait, once belonging to our Charles I. "Here is the Emperor in his privacy, with his look of care, gout, and dyspepsia." 'Nobly conceived, and painted in low rich tones with Titian's utmost power of realisation.'

454. Philip II. in his youth, wearing armour still preserved in the Armeria. A fine example of delicacy, refinement, and truth of expression.

455. Venus and Adonis; 'a weak replica of an earlier work at Alnwick.'

456. Adam and Eve; much admired by Rubens, who copied the picture. (No. 1613.)

457. \*Charles V. on horseback; perhaps the finest equestrian portrait in the world. The lower part of the picture was much injured by fire, and has been badly restored, or rather repainted; all the upper and principal part is well preserved. The Emperor is represented at the battle of Mühlberg, when he was so weakened by illness that he had to be lifted on his horse. The expression of his countenance shows suffering combined with a determined spirit, which such a hand as Titian's alone could portray. The armour, which is still preserved in the royal armoury of Madrid, and the other details, are magnificently painted. The general treatment is poetical in the highest degree. This picture is in every respect worthy of the

great emperor, and of his favourite painter; it will well reward the most careful study, and should be compared with the equestrian portraits of Philip IV. and the Count-Duke Olivares (by Velasquez) to contrast the work of a great imaginative with that of a great naturalistic painter.

458. *Danæ*; a poor variation of the masterpiece at Naples, with an old woman instead of Cupid.

459. *Venus reclining*, and caressing a little dog; genuine, but sadly rubbed and restored; tints opaque and dull.

460. *Flemish or Dutch imitation*, probably by *Mieris* (Morelli).

461. *Salomé with the head of John the Baptist*; said to be a portrait of the painter's daughter, *Lavinia*.

462. *The Apotheosis of Charles V.*; to the rt., in their grave-clothes, are the Emperor, his wife (*Isabella of Portugal*), *Philip II.* and *Mary of Hungary*. Below this group *Titian* has introduced his own portrait. This celebrated picture, known as "*de la Gloria*," was painted for *Charles V.*, "who directed by his will that it should always be hung up where his body was buried: it accordingly remained at *Yuste* until *Philip II.* removed his father's remains to the *Escorial*." It has been a good deal injured by repainting. The composition is not pleasing, and the violent action of the figures is scarcely in harmony with the subject.

464. *The Entombment*, painted expressly for *Philip II.*, in *Titian's* 82nd year. 'A glorious voluntary on canvas, little more than a sketch or improvisation; more masterly than the *Louvre* picture, and having more of tragic passion, though none of its perfection in presentation.'

465, 466. *Sisyphus and Prometheus*; 'black, repelling Spanish copies of the originals, which perished by fire at the *Pardo*.'

469. *Santa Margarita*, from the collection of our *Charles I.*

470. *Philip II.* offering his infant son *Fernando* to *Victory* after the battle of *Lepanto*. Painted in his 91st year, and showing evidence of the feebleness of age.

471. *The Marquis del Vasto*, the

illustrious *D'Avalos*, addressing his troops. This picture was injured by fire and has been badly restored, and in great measure repainted. The fine boy acting as page is his eldest son, and is magnificently drawn.

476. *Religion succoured by Spain*. One of several works by the master, undoubtedly genuine, which 'display such weakness and indecision that one regrets to see them in a public gallery. Their explanation may be found in the profoundly interesting

477. *Portrait of himself*. There is nothing more tragic in art than the struggle between relentless fate and indomitable will depicted here. However firm the attitude and dauntless the look, the hand that has to portray them has lost its cunning; its touch is no longer certain nor its stroke sure.' This portrait probably represents the painter when he had passed his 90th year.

478. *St. Jerome*; rich and solemn effect of colour. Attributed by *Morelli* to *Lorenzo Lotto*.

479. *Portrait of a young turbaned woman*, pretty.

480. A fine male portrait, in black, trimmed with ermine.

482, 483. *Diana and Acteon*, and *Diano and Calisto*; 'poor, hard Spanish copies of the splendid *Ellesmere* originals.'

485. *Portrait of Isabel of Portugal*, wife of the Emperor *Charles V.*

*Vaccaro* (Naples, 1598-1670).

*St. Januarius* transported to heaven.

## II.—DUTCH, FLEMISH, FRENCH, AND GERMAN SCHOOLS.

*Adriaensen* (Fl. 1587-1661)

1146-1149. Still-life.

*Albrecht Dürer* (G. 1471-1528).

1314, 1315. Adam and Eve.

1316. His own portrait; replica of that in the *Uffizi*.

1317. \*Portrait of a man in furred coat.

*Antonio Moro* (D. 1512-1578).

1484. "A superb \*portrait of our bloody Queen Mary." The painter was sent to England expressly to paint this picture by Charles V., previous to Mary's marriage with Philip II.; of the highest interest, historically and artistically.

1485. Portrait of Doña Catalina, Queen of Portugal, and sister of Charles V.

1486, 1487. Portraits of the Emperor Maximilian and of his wife, Doña Maria of Austria, daughter of Charles V.; fine, but badly restored.

1488. A fine portrait of the Princess Juana of Austria, daughter of Charles V.

1489. Portrait of a young lady, supposed to be the daughter of Don Manuel, King of Portugal, but on insufficient grounds; very fine.

1490. Portrait of a lady unknown; equally fine; but injured by restoration.

1491. Standing portrait of a young lady, with red hair.

1492. Portrait of a Princess of the House of Austria; fine.

1495. Fine female portrait, but injured by restoration.

**Artois** (Fl. 1613-1685).

1155. Landscape, with river running through a wood.

1160, 1167. Landscapes, with figures.

**Beerstraeten** (D. 1622-1687).

1168. Skating scene.

**Bosch** (Fl. cir. 1460-1516).

1175. The Adoration of the Magi; a very fine triptych, the details excellent; attributed by some to Bosch's master, Met de Bles (Civetta).

1176, 1177, 1178. The Temptation of St. Anthony, a subject which enabled the painter to introduce abundant grotesque details.

**Brauer** (D. 1606-1638).

1218, 1219. Kitchen Music and Conversation, two scenes of Low Life by this clever painter, the master of De Teniers the younger.

**Brueghel the Elder** (Fl. 1526-1569).

1221. The Triumph of Death: full of horrors.

**Brueghel the Younger** (Velvet Brueghel (Fl. 1568-1625).

1228-1232. The five Senses.

1244. Paradise.

1245. Vision of St. Eustace.

1274, 1275. Marriage Feasts, the latter presided over by the Archduke Albert and his wife; interesting as illustrating the costumes and manners of the time.

1277. Another Wedding, patronized by the Archduke.

1279. Market and Laundry.

**Claude Lorraine** (Fr. 1600-1682).

1985, 1986. Two fine landscapes painted for Philip IV.; the figures by Filippo Lauri.

1987. A fine sunrise, with sea and architecture; the groups embarking are by Courtois.

1988. "A glorious Italian sunset, with beautiful water;" the figures of Tobias and the angel by Courtois.

1991. Landscape with figures representing the Temptation of St. Anthony; very dark.

1993. Morning scene; rather dark, a defect of many of Claude's pictures in this collection.

1994. Landscape, with a ford.

**Courtois** (Fr. 1621-1676).

1979. Cavalry Skirmish.

**Fyt** (Fl. 1609-1661).

1370. Hare, birds, and fruit, attacked by a cat and dog.

1375. Cock-fight.

**Gossaert** (Fl. cir. 1470-1532).

1385. \*Virgin and Child; presented to Philip II. by the town council of Louvain.

1386. \*Virgin and Child, with a vase of flowers and open breviary; of uncertain authenticity.

**Holbein the Younger** (G. cir. 1497-1543).

1398. Portrait of an old man with bottle-nose.

1399, 1400. Male and female portraits, dated 1531. Fine, but of doubtful authenticity.

**Honthorst** (D. 1592-1660).

1401. Incredulity of St. Thomas.

**Jordaens** (Fl. 1593-1678).

1405. Marriage of St. Catharine, a stately forbidding figure. The Virgin is handsome, and the whole picture unusually religious in tone.

1406. The Child Jesus and the boy John Baptist, walking by a fountain.



**Memling** (Fl. cir. 1435–1495).

1424. \*Adoration of the Magi; a replica or copy, on a larger scale, and with variations, of the celebrated triptych in the Hospital of St. John, Bruges.

**Mengs** (G. 1728–1779).

1435. Adoration of the Shepherds.

1440a. Portrait of the young Archduke Leopold.

**Met de Bles**, called *Civetta*, because of the owl introduced into all his pictures (Fl. d. 1550).

1171. A triptych with the Adoration of the Magi, the Queen of Sheba visiting Solomon, and Herod on his throne; remarkable for its minutely executed details.

**Miel** (Fl. 1599–1664).

1453. Arrival at an Inn.

1457–1459. Two good landscapes, and the Village Barber.

**Neefs the Younger** (Fl. cir. 1600–1655).

1497. Interior of a church in Flanders.

**Neefs the Elder** (Fl. 1578–1656).

1499–1501. Three fine Church interiors.

**Ostade** (D. 1610–1685).

1512, 1514. Concert, and Boor drinking.

**Patinir** (Fl. d. 1524).

1519. Rest on the Flight: in the distance are soldiers in pursuit, misdirected by corn-reapers, and the Massacre of the Innocents.

1525. St. Francis of Assisi and another friar (Silvester) in the desert.

**Petrus Christus** (Fl. cir. 1425–1475).

1291. The Annunciation, Visitation, Birth of Christ, and the Adoration of the Magi; an interesting example of the early Flemish school.

**Pourbus** (Fl. 1570–1622).

1534. Portrait of Maria de' Medici; damaged by fire and repainted, but interesting.

1535. Portrait of the Infanta Doña Ana, wife of Louis XIII.

**Poussin** (Fr. 1594–1665).

2041. David crowned by Victory.

2042. Bacchanal.

2043. Mount Parnassus.

2049. Nymph and Satyr.

**Quentin Massys** (Fl. 1466–1530).

1442. \*The Saviour, the Virgin, and St. John, half lengths, under a Gothic arch. The attribution is doubtful, and the beautiful angel above strongly resembles those of *Van Eyck* in the great Berlin picture.

**Rembrandt** (D. 1607–1669).

1544. Artemisia receiving the bowl which contains the ashes of her husband; supposed to be a portrait of the painter's wife.

**Rubens** (Fl. 1577–1640).

1558. Brazen Serpent, finely coloured.

1559. Adoration of the Magi; a large altar-piece, said to have been painted by him in a few days during his residence at Madrid; broadly and vigorously treated.

1560. \*Holy Family.

1561. \*Holy Family. One of his most charming and richly-coloured compositions; the landscape is excellent. There is a replica or copy in our National Gallery.

1564. The Supper at Emmaus; fine, but treated with little dignity.

1565. St. George and the Dragon; vigorous heroic composition, rich in colour.

1566. \*Rudolph of Hapsburg giving up his horse to a priest whom he met bearing the Host; a chef d'œuvre of the master.

1569. Fine half-figure of St. James the Greater.

1584. Andromeda; fine colour, but the flesh gone black.

1585. Ceres and Pomona. The female figures of a much nobler type than usual with the painter; the colour superb; rather overcleaned and restored.

1586. Diana and her Nymphs surprised by Satyrs; a spirited composition, and superb in colouring.

1587. Nymphs and Satyrs.

1590. Judgment of Paris.

1591. Three Graces; a fine study of the nude.

1592. Diana and Calisto.

1594. Mercury and Argus, wonderfully coloured.

1607. Philip II. on horseback.

1608. The Infante D. Fernando at the battle of Nordlingen.

1609. Fine portrait of Sir Thomas More.

1610. Sitting figure of a French princess.

1611. "The Garden of Love," full of life and colour; a replica in the Palace of the Duke of Pastrana is even finer.

1612. A \*Village Dance; a splendidly coloured and most spirited group of peasants in a charming landscape.

1612. Country Dance; grand colour and animation.

**Ruysdael** (D. 1625–1681).

1655. \*A dense and dark avenue, very beautiful; attributed also to *Hobbema*.

**Ryckaert** (Fl. 1612–1661).

1657. The Alchymist: fine effect of artificial light.

**Schalken** (D. 1643–1706).

1659. Man reading by candlelight.

**Snyders** (Fl. 1579–1657).

1690. Bull worried by dogs.

**Sorgh** (D. 1621–1682).

1706. Old woman before the fire; well painted, but hard.

**Teniers the Younger** (Fl. 1610–1690).

1718, 1719. Rural Feasts, presided over by the Archduke Leopold and various persons of his court.

1720. Rustic dance.

1721. \*Village feast.

1722. Game at bowls.

1723. Cross-bow shooting.

1726, 1727, 1729. Smokers and tipplers.

1730. \*Twelfth-night.

1731. \*The kitchen.

1732. Old man and servant-maid.

1733. \**La Graciosa Fregatriz* (scultery-maid); one of his best pictures of this class.

1738–1743. Six clever monkey-pieces.

1747. The Archduke Leopold William in his picture gallery at Brussels, accompanied by the painter, who signs himself, "*Pintor de la Camera de S.A.S.*"

1749. Colloquy of rustics.

1754, 1755, 1756. Temptations of St. Anthony; the first clear and silvery in tone, the last very light-coloured.

1757. The hermits Paul and Anthony fed by bread from heaven.

[*Spain*, 92.]

**Valkenburg** (Fl. 1540–1625).

1786. Hilly landscape, with forges and a watercourse.

1788. View of the Palace of the Governors of the Netherlands.

**Van der Neer** (D. 1643–1703).

1506. Charge of Cavalry.

**Van der Weyden** (Fl. 1400–1464).

1818. Descent from the Cross. Brought by Queen Maria of Hungary, Governess of the Netherlands, from the ch. of St. Peter at Louvain.

Replica in another room of this gallery, and at the Escorial, the latter claiming to be the original.

**Vandyck** (Fl. 1599–1641).

1319. The Crowning with Thorns; fine colour, and dramatic effect.

1320. \*Superb portrait of David Ryckaert, the painter; in his richest and most powerful colouring.

1321. Portrait of the Infante Cardinal Don Fernando of Austria, in the costume in which he entered Brussels in 1634; fine.

1322. The Countess of Oxford, in black silk, holding a white rose.

1323. Henry of Nassau, Prince of Orange.

1324. The Princess of Orange, seated.

1326. A lady of advanced age, in black, with a gold necklace.

1327. \*Portrait of Henry, Count de Berg; equal in power to that of Ryckaert.

1328. Portrait of a musician.

1330. Portraits of the Earl of Bristol, English Ambassador of Charles I. to Philip IV., and the Painter: an interesting picture, in a clear, silvery tone.

1331. Liberti, organist of Antwerp.

1333. \*Pieta, with the Magdalene and St. John; quiet and dignified, fine in colour, and carefully painted.

1335. The Betrayal; unnecessarily dramatic, fierce, and noisy. The head of Christ is fine.

1338. Portrait of Doña Polixena Spinola.

**Van Eyck** (Fl. cir. 1390–1440).

2188. \*A splendid altar-piece, representing the triumph of the Church over the Synagogue. Its authorship has been the subject of much contro-

versy. The lower part, for variety, truth and power of expression, vigorous drawing and rich colour, and the Gothic architecture, with the exquisite tracing of the spire and of the fountain through which flows the crystal stream from the throne of God, bearing the sacred wafers, are worthy of this great painter. The figures in the upper part are inferior to those in the lower, and some detect in them the hands of his scholars, and of his sister, Margaret. Crowe and Cavalcaselle ('Early Flemish Painters') consider it the work of a single hand, J. Van Eyck, and are of opinion "that for power of conception, creation, and distribution, there is no picture of the Flemish school which approaches it except the *Agnus Dei* of St. Bayon" (the famous 'Adoration of the Lamb') by the same master.

**Watteau** (Fr. 1684-1721).

2083. Wedding Feast.

2084. Scene in the Gardens of St. Cloud. Both sketchy, but effective, and well coloured.

**Wouwerman** (D. 1620-1668).

1828. Sportsman drinking at an Inn.

1829. Two horses, and a boy beating a dog.

1830. Departure for the Chase.

1831. Hare-hunting.

1832. Hunters fording a stream.

1833. \*A Hawking Party—horses drinking; a charming example of the master.

1834. \*Setting out from the Inn; boys with goat.

1835. Arrival at the Inn.

### III.—SPANISH SCHOOL.

**Alonso Cano** (Seville, 1601-1667).

668. St. Benedict in contemplation.

670. Virgin and Child.

**Berruguete** (15th centy.).

2148. A very interesting representation of an "auto de fé," presided over by S. Domingo de Guzman, who is seated on a throne with three judges to each side. The "*Holy Inquisitor*,"

as the author of the catalogue styles him, is superintending the burning of two heretics, two more being about to share the same fate. The costumes of the persons witnessing the scene are curious. Nos. 2139 to 2147, attributed to the same painter, represent miracles of S. Domingo de Guzman and other, saints. They are all interesting for costume. It is doubtful whether they are by *Berruguete*, of whom authentic works are unknown. They are not wanting in a certain vigour of expression and inharmonious colouring, and they show that mixture of Italian and Flemish art which is characteristic of the Spanish painters of the 15th centy.

**Carreño de Miranda** (Madrid, 1614-1685).

687. Portrait of the idiotic Charles II., the last of the Austrian line, on whose death the Bourbon dynasty was placed on the Spanish throne. Aged 10.

689. Portrait of Mariana of Austria, second wife of Philip IV., and mother of Charles II., in her widow's dress.

690. Portrait of Potemkin, Ambassador of the Czar of Russia to Spain.

692. Francisco Bazan, a buffoon of the Court of Charles II., presenting a petition.

**Castilian School**, 15th cent.

2178-2183. Annunciation, Visitation, Adoration, Presentation, and Circumcision, with the Death of the Virgin. Evidently by a close imitator of the Flemish school. They are not without a certain power, but are coarse and exaggerated in treatment.

**Caxes** (Madrid, 1577-1642).

697. The Siege of Cadiz by the English in 1625, under Lord Wimbeldon. Don Fernando Giron, the Governor of the City, is seated in a chair giving his orders to Diego Ruiz.

**Collantes** (Madrid, 1599-1656).

705. The Vision of Ezekiel: "a horrible subject, but cleverly painted."

**Correa** (early 16th centy.).

2151. Pilate washing his hands.

2154. Assumption of the Virgin.

2154a. Death of St. Bernard.

2154c. St. Anne, the Virgin, and Infant Christ.

2154d. St. Benedict sending Maurus to save Placidus from drowning.

2154g. St. Peter curing the cripple. Escalante (Madrid, 1630-1670).

711. Holy Family.

712. The Child Jesus and the young Baptist, with a lamb.

Gallegos (cir. 1460-1530).

2155-2160. The history of St. John the Baptist. The painter imitated the Flemish masters, especially in his draperies.

Gonzalez (1564-1627).

729. Portrait of Margaret of Austria, wife of Philip III.

730. Portrait of the Infanta Doña Isabel Clara Eugenia, daughter of Philip II., whose miniature she holds in her hand.

Goya (1746-1828).

784, 735. Two episodes in the struggle between the French troops and the population of Madrid on the 2nd of May, 1808—the attack upon the Mamelukes in the Puerta del Sol, and the massacre of their prisoners by the French. Powerful and unfinished.

740. Portrait of the Infante D. Francisco, aged 7.

736. Charles IV., his wife, children, &c. It would be difficult to find a more hideous family, and Goya seems to have taken pleasure in painting them in all their hideousness: the details are an excellent example of his vigorous and effective style, in which he frequently approaches Velasquez, and has been imitated by the modern Spanish school.

In the same room are other portraits of the Spanish Bourbons, possessing no interest for the visitor.

Greco (Domenico Theotocópuli, 1548-1625).

242. Portrait of a man in black, with his right hand on his breast, wearing a sword. The best of a long series of portraits, the flesh-tints of which have gone black.

Juan de Juanes (Valencia, 1507-1579).

749-753. A series representing the Martyrdom of St. Stephen, formerly in the ch. dedicated to the Saint in Valencia; good examples of the some-

what dry drawing and composition but brilliant colouring of this eclectic master.

754. Portrait of Don Luis de Castelví, a Valencian magnate of the time of Charles V. The painter excelled in portraits, and this is a fine example.

755. The Last Supper, with the gratuitous introduction of a Wafer.

756. The Visitation; a good specimen of his brilliant colouring and careful execution when imitating the Florentine masters.

758. Coronation of the Virgin; a good miniature.

759. Ecce Homo; dignified and careful, but wooden.

760. Head of the Saviour, with Host and Chalice.

Llorente (Seville, 1685-1757).

The Virgin feeding lambs with roses; a pleasing picture.

Lopez (1772-1850).

772a. Portrait of D. Felix Lopez, organist of the Chapel royal; powerful.

Mazo (Madrid, d. 1667).

788. View of Zaragoza from the l. bank of the Ebro.

789. An excellent portrait of Don Tiburcio de Redin y Cruzat, Quarter-master-General of Infantry in the armies of Philip IV., and afterwards a Capuchin monk and missionary in the Spanish colonies, where he died in the odour of sanctity. Many portraits by Del Mazo pass in foreign collections as works of his master, Velasquez.

790. Portrait of Doña Mariana de Austria, aged 26; excellent.

Menendez (1716-1780).

811, 812, 828, 838, 841. Clever paintings of still-life.

Montalvo (1769-1846).

843, 844. Partridges and fish, cleverly painted.

Morales (d. 1586).

847-850. Ecce Homo, a fine wasted face; Virgen de los Dolores, dignified; Presentation in the Temple, well painted; Virgin and Child.

Murillo (Seville, 1618-1682).

854. Holy Family, called the *Pajarito*, from the little bird held in the Child's hand. The influence of Ribera upon the painter in his early works is seen in this very pleasing picture.

855. Rebecca and Eliezer; life-like and well-coloured.

856, 867. Annunciation.

859. Adoration of the Shepherds; a fine example of his naturalistic manner, in which the influence of Ribera and Velasquez is evident.

861. Altar-piece known as 'La Porciuncula,' from a plot of ground near Assisi, where Christ appeared in a vision to St. Francis. In the painter's warm manner; all figures mean except that of the Saint.

862. Virgin and Child.

863. Santiago the Apostle; a fine head, in the *calido* style.

864, 865. The Child Jesus and the young Baptist.

866. \*Infant Saviour and St. John, usually known as "Los Niños de la Concha" (the children of the shell)—one of the most favourite of this master's works: "a rich and delightful picture," in his "vaporoso" style.

868. Vision of St. Bernard. The stream of milk flowing into the Saint's mouth is characteristic of Spanish taste in matters of devotion.

869. St. Ildefonso receiving the *Ca-sulla* from the Virgin, who appeared to him seated in the episcopal chair in the Cathedral of Toledo, when the Saint was praying at an altar. "The angels are nothing but pretty milliners; the saint is but a monkish tailor."

870. \*The Virgin of the Rosary: heads of Virgin and child fine.

871. Conversion of St. Paul; finely coloured.

872. St. Anne teaching the Virgin to read. Lacks dignity and beauty; the drawing and colour feeble; painted shortly before his death.

875. Crucifixion; small, very good.

877. \*The Immaculate Conception; a small and very pleasing example.

878, 879. \*Two beautiful paintings of the "Immaculate Conception," in his best manner,—note the tender youthfulness of the Virgin.

881. Martyrdom of St. Andrew, "in his *vaporoso* style; a glorious picture, but disharmonised by the white re-painting of the horse."

882–885. The Prodigal Son.

Sketches for larger pictures belonging to Earl of Dudley.

886. Infant Christ sleeping on the Cross; in his *calido* or warm manner.

891. San Francisco de Paula in prayer.

893. *La Gallega de la Moneda*; a life-like bronzed Gallician Gipsy.

894. Fine devotional head of San Francisco de Paula.

895, 896. Ecce Homo, and Virgen de los Dolores; both good.

897. Padre Cavanillas, in brown habit; powerful.

Orrente (d. 1644).

914. The Adoration of the Shepherds; one of the best examples of this clever imitator of the Bassanos.

Pacheco (Seville, 1571–1654).

916. St. Agnes.

Pantoja de la Cruz (Madrid, 1551–1609).

923, 924, 925. Portraits of Isabella of Valois, third wife of Philip II., whose medal in the second painting she holds in her hand. Portrait of Maria, sister of Philip II., and wife of the Emperor Maximilian.

931. Portrait of Philip II., at the age of 60—a pale bigot, with a rosary in his hand.

Pareja, mulatto slave and pupil of Velasquez (Madrid, 1606–1670).

935. The Calling of St. Matthew; considered his best work: he imitated in it the style and colouring of the Italian and Flemish painters of his time rather than those of his master.

Ribalta (cir. 1555–1628).

946. Christ supported by Angels.

947. San Francisco; an instructive specimen of the devotional instincts of the school. The angel literally dances in the air, playing the banjo.

948. A beatified soul; pretty face, but silly expression.

Ribera (*Lo Spagnoletto*, 1588–1656).

962. Santiago. 963. San Bartolomé.

964. Santo Tomás. 972. San Matias (very young); the best of a series of Apostles.

979. St. Joseph with the Child Jesus.

980. Penitent; and 981, rather im-penitent, Magdalen.

982. Jacob's Dream; a more pleasing

subject than usual with him; in his early style, before he took to his coarse and savage manner.

997. St. Mary of Egypt.

998. Stigmata; head of Saint fine; angel spoilt by bad mouth.

1011. Profile of a young woman; handsome; well-drawn arm. Fragment of a burnt picture.

**Risi** (Madrid, 1608–1685).

An "Auto de Fé," celebrated in the Plaza Mayor of Madrid on the 30th of June, 1680, before Charles II., Marie-Louise of Orleans, his Queen, and his mother, Mariana of Austria. A picture of great interest, in which are represented, as occurring simultaneously, the various episodes of a truly Spanish ceremony. The poor bigot king views the scene from a balcony, surrounded by his wife, mother, and the lords and ladies of his Court. The Grand Inquisitor is seated on his throne. The victims are being led before him to hear their sentences, whilst others are compelled to abjure their heresies before an altar. They wear *sanbenitos*, and images of those who have previously suffered are paraded about. A friar is preaching a sermon to those about to be burnt, and a priest is celebrating a mass for the good of their souls. The grantees of Spain, who gloried in being the "familiar" of the Inquisition, the ministers, foreign ambassadors and grantees, are witnessing the scene from the balconies. In the foreground are the asses on which those who are to be burnt are taken to the place appointed for the purpose at the Puerta de Fuencarral. For a full description of the details of this curious picture, in which the portraits, costumes, &c., of the different persons taking part in the ceremony are represented with great accuracy and minuteness, see Don P. Madrazo's 'Catalogue,' vol. i. p. 556.

**Sanchez Coello** (d. 1590).

1032. Portrait of the Infante Don Carlos, son of Philip II., whose tragic history furnished the subject of Schiller's play.

1033. Portrait of the Infanta Doña Isabel, the favourite daughter of Philip II.; a charming work.

1034. Portraits of the two daughters of Philip II., Doña Isabel Clara Eugenia, and Doña Catalina Micaela.

1035, 1036. Portraits of young princesses, about 15, but aged by their costumes.

1037. Portrait of a young Austrian princess.

1038. Portrait of a grand lady; stiff and wooden, but careful painting.

1039. A \*Knight of the order of Santiago.

**Tristán** (Madrid, 1586–1640).

1048. An interesting portrait by a painter whose work appears to have exercised great influence over Velasquez in his youth.

**Velasquez de Silva** (Madrid, 1599–1660).

1054. Adoration of the Kings, his earliest work in the gallery. 'This work of a youth of 20 shows an altogether exceptional mastery of technical qualities, but no less clearly demonstrates that he possessed none of the elements of a religious painter.' The 'prim goodness' of the Child is comic.

1055. The Crucifixion. "A sublime representation of the death of the Son of Man: the treatment is grand and impressive; darkness is over the face of the earth, and the countenance of the Redeemer is partially concealed by his dishevelled and scattered hair." Other critics think that the fallen hair savours of the grotesque, and that the feeling which should have made the picture sublime is wanting.

1056. Coronation of the Virgin; painted after his return from his second residence in Italy, when for a short time he imitated, by no means successfully, the colouring of the Italian masters. 'The countenances do not rise above commonplace rusticity, while the baldness of the Father is an impropriety violating the canons of taste and sacred art. The four cherubs are amazing for their vivacious sprightliness.'

1057. The Hermits Anthony and Paul in the desert. "In breadth," says Wilkie, "and richness unexampled! the beau-ideal of landscape, with not much detail or imitation, but

the very same sun we see, and the air we breathe, the very soul and spirit of nature." One of the painter's last works.

1058. \*The celebrated picture known as the "Borrachos" (topers), in his first style, when under the influence of Ribera. "The actors may, indeed, be low in intellectual character, but they are not vulgar, being true to the life; and if deficient in elevated sentiment, are rich in meaning, and transcripts of real men." As in many of Velasquez's pictures, the greens and some other colours have become black. 'Unfortunately, the mirth is artificial, the frenzy forced. Difficulties of foreshortening successfully vanquished, rigorous drawing, and sound modelling, compel the admiration of the spectator; the imaginative qualities that invoke enthusiasm he will seek for in vain.'

1059. The Forge of Vulcan; in his second manner; the result of his studies from the nude at Rome, where it was painted. Although the picture contains fine modelling, and displays a supple freedom of brush, it shows the painter's want of the highest imaginative faculties: Apollo has none of the attributes of the deity, and Vulcan and his companions are mere boorish blacksmiths listening to a tale of scandal.

1060. \*The Surrender of Breda; perhaps the noblest of the works of Velasquez, and one of the finest historical pictures in the world. "Never were knights, soldiers, or national character better painted, or the heavy Fleming, the intellectual Italian, and the proud Spaniard more nicely marked even to their boots and breeches. Obs. the genial countenance of Spinola, who (the model of a high-bred, generous warrior) is consoling a gallant but vanquished enemy (Justin of Nassau). Spinola took Breda June 2nd, 1626, and died five years afterwards, broken-hearted at Philip IV.'s treatment, exclaiming, '*Me han quitado la honra!*' (They have robbed me of my honour!) Velasquez has introduced his own noble head into this wonderful composition; it is placed to the extreme rt. of the picture, with a plumed hat shading his finely-chiselled brow.

This is indeed a male subject, and treated with a masculine mind and hand." 'The courtesy of the victor's action is inimitable; the expression is that of manly respect, of a light attribution of victory to the caprice of Fortune. It is one of the finest touches of quiet, dramatic action to be found in painting.' This picture is usually known in Spain as "*Las Lanzas*," from the upright lances which cut the sky. It is in the painter's second manner, and was painted in 1647.

1061. The \**Hilanderas* or Tapestry Weavers; one of his most wonderful works in his third and last manner. The effects of light and shade, and aerial perspective, are truly marvellous, and produced by such simple and masterly means. Mengs said of this picture that it seemed painted rather by the mind than by the hand. The younger woman who winds the yarn is one of the very few charming forms or faces painted by Velasquez. The picture was evidently intended as symbolical of human life.

1062. The \**Meninas*, or "*La Familia*," in his third manner. Velasquez has represented himself painting the royal family. In front of him are supposed to be standing Philip IV. and his Queen, Doña Mariana of Austria, who are reflected in a looking-glass. In the foreground is the little Princess Margarita Maria, attended by her female dwarf, Maria Barbola. Another dwarf, named Nicolasio Portusato, is teasing with his foot a huge mastiff lying sleepily on the floor. Behind the Princess are her two attendants, and in the background, at an open door, Don José Nieto, "Aposentador" of the Queen. Two young maids of honour, her "*Meninas*," seek to amuse her. The painter stands before his easel, brush and palette in hand. On his breast is the red cross of Santiago, which, according to tradition, was painted by the King himself, "to finish the picture," as he declared. "This wonderful picture (which deserves careful study) is alike a masterpiece in local colour and in aerial lineal perfection; the accessories are

only indicated, and there is a marked absence of bright colours—an olive-greenish tone pervading the background."

1066. \*Philip IV. on horseback on his triumphal entry into Lerida, in the painter's second manner. Sterling pronounces this picture the first equestrian portrait in the world; it is perhaps the finest Velasquez ever painted.

1067. Portrait of Doña Isabel de Bourbon, the first wife of Philip IV., on an ambling palfrey. The greater part of the details, especially the dress, are by pupils.

1068. \*Prince Baltasar on his pony: one of his most celebrated pictures; in his second manner, full of spirit. The child gallops out of the frame; the pony's head, the drapery and details, are painted with admirable truth.

1069. Portrait of the Duke of Olivares on horseback, 'pointing to a battle raging in the distance—a purely imaginative incident, for he was no general.'

1070. Portrait of Philip IV. in his Youth, in the painter's first manner; injured and badly repainted.

1072. The Infanta Doña Maria, Queen of Hungary, sister of Philip IV. "This portrait is particularly interesting to us, as the lady was the object of our Charles's romantic visit to Madrid. Howell, who was at the Spanish Court, described her as a very comely lady, rather of a Flemish complexion than of the Spaniard, fair-haired, and full and big-lipped, which is held a beauty rather than a blemish in the Austrian family"—a beauty which they have curiously preserved.

1073. A noble, full-length portrait of the Infante Don Carlos, second son of Philip III., holding a glove in his left hand; in the painter's first manner.

1074. Portrait of Philip IV. in shooting-dress, with a dog: a life-like portrait of the king in his youth; in Velasquez' second manner.

1075. Portrait of the Infante Don Fernando de Austria, brother of Philip IV., in his shooting-dress, with dog and gun; excellent in all respects.

1076. \*Prince Baltasar, at 6 years of

age; 'in shooting-dress, gun in hand, aping his father.'

1078. Full-length portrait of Mariana of Austria, second wife of Philip IV., dressed in the extravagant hoop of the time.

1080. \*Philip IV. at 55, in the painter's best manner. There is a replica of this fine portrait in our National Gallery.

1081, 1082. Philip IV., and Mariana of Austria, his Queen, at Prayers; from the Escorial: not entirely by the hand of the master. 'The King evidently entertains the serene conviction that the Majesty of Spain and the Majesty of Heaven here meet on equal terms.'

1083. \*Portrait of Prince Baltasar Carlos, son of Philip IV., aged 14. The most pleasing of all the royal portraits, recalling Rubens' famous group of his two boys at Vienna.

1084. \*Portrait of the Infanta Doña Maria Theresa of Austria, daughter of Philip IV., and wife of Louis XIV., in the Court-dress and hoop called "guardainfante." 'Light sparkles over the surface of the dress precisely as it would in nature. It is one of those marvellous triumphs of manipulative skill before which criticism is silent.'

1085. The poet Góngora.

1086, 1087, 1088. The painter's wife, and his two daughters; 'strongly suggestive of the brush work of Mazo, son-in-law of Velasquez, whose family it probably represents.'

1089. Striking portrait of an elderly lady, carefully painted.

1090. Portrait of Don Antonio Alonso Pimental, 9th Count of Benavente; "magnificently painted. How much effect is produced with little detail! yet never was armour better represented."

1091. Martínez Montañés, the sculptor. 'His right hand, holding a modelling tool, has the action arrested in a very natural manner. The expression is keen, kindly, and genial.'

1092-1094. Two jesters of Philip IV., known of the name of *Pablillos de Valladolid*, and *Don Juan de Austria*—the latter unfinished.



1095, 1096, 1098, 1099. Four \*wonderful portraits of Philip IV.'s dwarfs. El Primo, seated with an open book before him; Don Sebastian de Mora; El Niño de Vallecas; El Bobo de Coria. These are amongst the best examples of his vigorous and facile brush, and of his unrivalled power of portraying character and expression; compare the arrogant pride—truly Spanish—of the Primo, the vacant idiocy of the Niño, the spiteful cunning of the Bobo, and the stolid obstinacy of Don Sebastian; it would be impossible to represent with more spirit and truth the peculiar characteristics of these unfortunate beings. 'The Bobo is evidently telling a droll story.'

1097. A dwarf, called D. Antonio el Inglés (the Englishman). An admirable example of the skill of the painter in producing effect by small means. 'Were it not for the Lilliputian properties, and under-current of burlesque, such a picture of concentrated spleen would almost inspire terror.'

1100. Æsop, "looking more like a shirtless cobbler than a philosopher;" and yet 'the large flat face, with prominent cheek-bones, eyes far apart, spread nostrils, wide mouth, and stiff grizzled hair, combine to form a type of homely, self-contained wisdom.'

1101. An admirable study of a cunning Castilian usurer whom the painter has called "Menippus." Companion to Æsop. 'The individuality and grasp of characters in both are consummate.'

1110. View of the "Calle de la Reina" at Aranjuez. A grand landscape, in which the colour has unfortunately blackened.

There are several other views of gardens by Velasquez, two of which (1106 and 1107) represent the *Villa Medici* in Rome.

Villaviciencio (Seville, 1635-1700).

1119. Boys playing at dice. Many of the beggar boys that figure in European galleries as Murillo's, are by this painter, his pupil.

Zurbarán (Seville, 1598-1662).

1120. Vision of San Pedro Nolasco.

1132. Sta. Casilda; a graceful female figure,

1133. Infant Jesus, asleep on the Cross.

**Modern Spanish School; in Room L., on the basement, and on an upper floor above Room J.** Among the best examples are: *Pradilla*: Juana la Loca. *Rosales*: Death of Isabel la Católica; a young artist of promise, who died in 1873. *Casado*: Campana de Huesca (see Rte. 152). *Placencia*: Death of Lucrezia. *Urgel*: "Que solos quedan los muertos," a touching Cemetery scene. *Moreno*: Choir practice.

A room on the upper floor, reached by a staircase on l. in the entrance rotunda (A), contains paintings by Goya for the Royal Tapestry manufactory; interesting as illustrations of Spanish costumes and manners at the beginning of this century.

### Original Drawings.

Room M contains a small collection, chiefly of Spanish artists—A. Cano, Careño, el Mudo, Goya, and others, but none of Velasquez, and only one attributed to Murillo. The original design for the high altar of the ch. of San Juan de los Reyes at Toledo, by the architect, Juan Guas, is interesting.

### Sculptures.

Room N. contains a miscellaneous collection of Greek vases, ancient and modern bronzes, ivory carvings, objects in porphyry, precious marbles, &c. At the entrance to the next room are 2 beautiful spirally fluted columns of *Astracane* marble, 8 ft. high.

Rooms O and Q.—The most interesting sculptures are in the centre; a fine full-length bronze statue of Isabella (*diva Isabella*, as she is called in the inscription), wife of Charles V., by *Pompeo Leoni*, dated 1564. A marble bust of Philip II. A grand bronze group of Charles V. trampling upon an allegorical figure of War, by *Pompeo Leoni*. A bronze full-length of Philip II., who is called in the inscription "Angliæ Rex." Fine bronze bust of Charles V., supported by two human figures and an eagle. Full-length bronze figure of Maria, wife of Louis,

King of Hungary, a sister of Charles V., in the dress of a nun. An ancient female *torso* in marble. Part of a female figure in marble, said to have been discovered at Pompeii. Colossal reclining figure of Cleopatra, said to be from Herculaneum. Some of the Roman statues and busts arranged round the room are interesting.†

Egyptian statue in black granite, patched and restored with *marmor bigio*. \*An ancient group of two youths before an altar, called Castor and Pollux, but the subject is doubtful. Casts of them have been placed in every large European gallery.

At the sides, Roman statues and busts, among which the head of Cicero, are worthy of notice. At the end of Room Q are two interesting reliefs of Charles V. and his wife, the Empress Isabella; attributed to *Pompeo Leoni*.

In the centre of the long gallery E, F, are 2 cases containing objects of art, cups, bowls, &c., in the precious metals and rare marbles, in enamel and rock crystal; some of great beauty and value. They formed part of the collection belonging to the house of Bourbon, and were brought to Spain by Philip V. Having been concealed at the time of the French occupation, they were rescued from the cellars of the Royal Palace and finally deposited in the Museum. One or two are attributed to Benvenuto Cellini. The fine majolica bowl was formerly at the Escorial.

### § 11. MUSEUMS.

Museo Arqueológico, Calle Embajadores, on the extreme S. side of the town. Open on week days from 11 to 5; Sun. and Fest., 9 to 12. Entrance 50 cents for 1 or 6 persons. Catalogue, 1st vol., 6 pesetas.

This Museum was founded by Queen Isabel, and opened by King Amadeo in 1871. It has been arranged in the gardens and small palace of the Casino de la Reina, in imitation of the Hôtel de Cluny in Paris. The Casino was

given by the corporation of Madrid to Doña Maria Isabel de Braganza on her marriage with Ferdinand VII. The nucleus of the Museum was formed of the following objects:—

The large and important collection of coins and medals which was formerly at the National Library; curiosities of different kinds given to Charles III. by Don Pedro Davila in 1771; a variety of Chinese objects sent from the Philippine Islands; the collection of objects brought from South America in 1776 by Ruiz and Pavon; and the unique series of 600 specimens of ancient Peruvian pottery, collected from the tombs of the Incas, in 1788, by Don Baltasar Jaime, bishop of Trujillo. Much has been added since then to the Museum. The Spanish Government bought in 1873 the large collection of Roman antiquities which belonged to the Marquis of Salamanca. They had been collected by him in Italy during the excavations made for the construction of the Roman railroads, and were formerly at Vista Alegre, near Madrid. In 1874-75, the curious sculptures found in the excavations at Yecla, province of Murcia, were bought for this Museum.

1st Room.—A Moorish wooden door from a ruined church at Daroca, 14th centy.; two plaster archways of Mudéjar architecture from the Aljaferia at Zaragoza; a fine Hispano-Moresque vase of lusted ware in blue and white, similar to one at the Alhambra; a great variety of most interesting dishes of this same pottery, ornamented with coats of arms, inscriptions, &c.; a very remarkable bronze Moorish lamp, with inscription stating it belonged to Mohamed, 3rd King of Granada, A.D. 1305; below it, in central case, the keys of Oran, which were given to Cardinal Ximenez; two remarkable Moorish astrolabes, one made for Philip II., of which there is a reproduction at the Kensington Museum, the other dated 1067, the most ancient instrument of this kind which exists; an archway from Casa del Chapiz, Granada; part of a sq. Moorish tank from the Alhambra; 2 well-mouths from Cordova; a Moorish sepulchral

† The student will find further details of the sculpture at the Madrid Gallery in Emil Hübnér, 'Antiken Bildwerke in Madrid,' Berlin, 1862.

stone, with inscription of 11th centy., from Toledo; some interesting ivory caskets with Arabic inscriptions; a silk textile fabric of the 13th centy.; the remains of a dress of the Infante Felipe, son of San Ferdinand.

**2nd Room.**—A series of Tapestries, embroidered with silks and gold, the gift of the Conde Duke de Olivares to a convent of nuns at Madrid; a sedan-chair of the 18th centy.; an interesting steel weighing-machine, made by Salinas at Madrid.

**3rd Room.**—Stalls from the convent of El Paular, near Segovia, 16th centy.; some Romanesque capitals from San Juan de Campoo and Santa Maria de Mave; an ancient sq. font, and several good old Spanish paintings on panel.

**4th Room.**—On the l., a Christian sarcophagus of the 4th centy.; tomb of an abbot, 14th centy., with interesting representations of his life and death; the recumbent effigies of Doña Aldonca de Mendoza, Doña Costanza de Castilla, and Pedro Boil. The praying statue of Don Pedro el Cruel is the only one that exists of this monarch, and was brought from his sepulchre at Santo Domingo el Real.

**5th and 6th Rooms.**—Two good majolica dishes from Urbino; an Assumption with Angels resembling coloured Robbia ware; a variety of Buen Retiro biscuit-porcelain; some indifferent Spanish glass; inferior specimens of Talavera and Alcora pottery, and a fine group of biscuit-porcelain, marked Duke d'Angoulême; Dresden and Sevres porcelain from the China closets at the Palace, and a very beautiful set of blue Wedgwood ware, which formed part of the cargo of a ship that was seized during the Peninsular War. Bronzes of the 16th centy.

**Closed Cabinet.**—A very fine gun of the 17th centy., inlaid with garnets and *cloisonné* enamel; a magnificently-embroidered cope; an ivory \*crucifix from San Isidro el Real, which deserves special attention, with inscription "Ferdinandus Rex Sancia Regina," one of the most interesting ivories which exist of the 11th centy. (copy at S. Kensington); Visigothic and Arabic

ornaments from Guarrazar and Andalusia; head of a crozier given by the Anti-Pope Luna to his sister, the abbess of a convent in Aragon; an early German painted triptych, and several ivory diptychs and caskets of interest.

The visitor must here cross the garden to go to the building where the Roman antiquities and medals are arranged.

**Entrance Hall.**—Inscriptions.

**1st Room** (on l.).—Terra-cotta and pottery; lamps; images.

**2nd Room.**—Etruscan and Greek vases from the Salamanca collection, some of which are very fine; bronze ornaments and mummies.

**3rd Room.**—Vases.

**4th Room.**—The celebrated \*bronze tablets found at Osuna, and bought by the Government. They contain part of the 61 chapters, and the whole of the following until the 82 inclusive, of the colonial laws given by Julius Cæsar to the colony which he founded under the name of *Genetiva Julia*. Here also are numerous personal ornaments.

**5th Room.**—Bronzes and ornaments.

**6th Room.**—Roman sarcophagus found at Husillos; a well-covered with figures representing the Birth of Minerva, Greek, or copy from the Greek; 12 mosaics for hanging against a wall, brought by Charles III. from Herculaneum, representing the games at a Roman circus; mosaic of Medusa's head. The visitor must especially observe the curious sculptures on the altars, etc., contained in this room. (See *Introduct.* Spanish Sculpture.) They appear to belong to the first centuries of the Christian era. The attributes and emblems of draperies of these statues must be noticed, and inscriptions in Greek and Iberian characters in an undeciphered language. Some of these figures carry in their hands cups with fire, or signs which appear to refer to a solar deity. The student may look at a remarkable sundial with Greek inscriptions.†

† For further information on this subject the voluminous work, *Museo Español de Antigüedades*, in course of publication, may be consulted.

**7th Room.**—Containing similar fragments. Hence a staircase leads to the collection of *Coins and Medals*. They are admirably arranged in historic series. Notice the early Iberian coins. The Greek coins are very fine, and the series of medals of Spanish, French, and Italian kings, and distinguished persons, is of the highest interest. On the stairs is a model of the Theatre at *Sagunto*. In the garden has been erected a fancy specimen of a Mosque, imitated from the Mihrab at Cordova. It fell in the cyclone of Sept. 1891. Near it is a shed containing a few ancient fragments, and guarded by two of the *Toros* described in Rte. 1. Behind the Mosque is the **Ethnological Museum**. The Pre-historical Collection is rich in stone implements found in Spain. Among other objects in this saloon, a beautiful Crucifixion in ebony and mother of pearl, covered with figures, deserves attention. Also a Mexican papyrus, anterior to the Conquest; some helmets made of feathers brought from the Sandwich Islands, most remarkable for their Grecian form; 156 statuettes of Mexican figures, representing national costumes of the 18th centy.; 24 lacquer-pictures, representing the Conquest of Mexico; Chinese musical instruments, arms, porcelain, and costumes; a very remarkable textile fabric found in the tomb of an Inca, and the unique collection of Peruvian pottery already mentioned.

The **Artillery Museum** is close to the W. entrance into the Retiro Gardens. (*Permiso* may be obtained at a book-shop, No. 6, Puerta del Sol.) It is chiefly interesting to military men; but the ordinary traveller will be interested in the fine embroidered tent which belonged to Charles V. It is of Oriental work, and was probably taken in the African war. Here also may be seen an interesting model of the town of Madrid in 1830; a gilt-brass model made for Charles IV.; and the chairs and table used by Maroto and Espartero to sign the peace of Vergara.

The **Naval Museum**, in the Plazuela de los Ministerios, is open on Tuesdays and Fridays from 10 A.M. to 3 P.M., except when it rains. (*Permiso* as above.) It contains ship-building models of the day when Spain was a first-class naval power; and also the chart of America made by the pilot Juan de la Cosa for the use of Columbus in his second voyage of discovery in 1493.

**Museum of Natural History** in the Academy of San Fernando, No. 19, Calle de Alcalá, daily—except on holidays—from 10 to 2. The mineralogical department is remarkably rich in specimens of Spanish and South American minerals, marbles, &c. Here is a loadstone (*pieira iman*) weighing 6 lbs. and supporting 60 lbs. of metal. The zoological collection contains many rare animals and fossil remains, among which is a gigantic specimen of the *\*Megatherium Americanum*, found in the year 1789 near the river Lujan, about 40 m. from Buenos Ayres in the river Plate: near it is a smaller specimen of the same extinct animal, which was found near Madrid, 20 ft. below the earth. There are several fine ostriches.

## § 12. ACADEMIES AND PRIVATE PICTURE GALLERIES.

The **Academy of Fine Arts** or of San Fernando is in the same building as the "Natural History Museum," Calle Alcalá. On the ground-floor is a collection of plaster casts made by Mengs, in the hope of furnishing models from antique sculpture, in which Spain was so very deficient. In the *Salon de Sesiones*, where the members of the Academy hold their meetings, are: *Murillo*, St. Elizabeth, or Isabel, of Hungary tending the sick poor, commonly called *el Tiñoso*, from the saint applying remedies to the scabby head of a pauper urchin; she is full of tenderness; the sores are too truly painted to be agreeable, but her saint-like charity ennoble these horrors, and the service of love knows

no degradation. Her young, beautiful, almost divine head contrasts with that of the beggar hag in the foreground. This picture was carried off by Sout from La Caridad of Seville, and presented to the Louvre. As placed originally by Murillo, in a hospital, the subject and intention were evident and appropriate. In the same room are two superb Murillos, taken by Sout from Santa Maria la Blanca at Seville, and sent to Paris, but afterwards rescued like the Santa Isabel. They represent the foundation of Santa Maria Maggiore at Rome, under Pope Liberius about the year 360; they are semi-circular in shape, to fit the gaps still visible at Seville. The designs in the angles were added in France, where the pictures were both ruthlessly over-cleaned. The Dream, the better of the two, is an exquisite representation of sleep. The closed book by the side of the Roman Senator suggests he had been reading something which brought pious thoughts, and the dream followed. The Virgin in the air points out the site of the future church. The companion picture, where the dreamer explains his vision to the pontiff, is painted in the *vaporoso* style: the distant procession is admirable.

Here also hangs a good Crucifixion by Cano; and in the adjoining room two early paintings by Murillo, representing the agony of S. Francis, and S. Diego de Alcalá feeding poor children. Also two by Ribera, S. Jerome and the Magdalen; a small Holy Family by Juanes; an early German S. Jerome; and 5 clever small sketches by Goya—2 Autos de Fé, Good Friday, Bull-fight, and Mad-house.

In the long room (*Salon de la Secretaria*), five full-length pictures of Zurbaran, monks in the white dress of the Order of Merces, very characteristic of the master; Mengs, portrait of la Marquesa de los Llanos, interesting for costume. Goya, the recumbent figure of a celebrated actress, and study of the nude for the same painting. A statue of San

Bruno, by Manuel Pereyra (ob. 1667), which used to stand in the niche over the Hospederia de los Cartujos in the Calle de Alcalá. Cork model of the Coliseum.

**Academy of History**, 21 Calle de Leon, contains a valuable collection of historical MSS., papal bulls, and early rituals and missals (amongst them the *Forum Judicum* and a Gothic ritual earlier even than the Mozarabic rite), brought from suppressed convents and other public establishments, and a good library. It has also a small collection of artistic objects, of which the most important are: a circular disc in silver, 23 inches in diameter, of historical and artistic interest, discovered at Almendralejo, near Merida, in 1847, upon which is represented in relief, according to the inscription upon it, the Emperor Theodosius the Great, seated on his throne between his two sons, and surrounded by his guards, in the act of delivering a roll of the laws to the governor of a province; underneath the Emperor there is a female figure of Plenty, with Cupids on each side; two early Romano-Christian sarcophagi; part of an ancient Arab banner, with Cufic inscription; an exceedingly interesting \*reliquary with folding doors, upon which are painted scenes from the life of the Virgin, and of the Passion, and angels playing on musical instruments; the painted and carved ornaments are Moorish in style; an inscription on it states that it was dedicated in 1390; the paintings are more Italian than Spanish in style. (From the Monastery of Piedra in Aragon.) An ancient Arab ivory casket, several Roman and Arabic inscriptions, and a collection of medals and coins.

**Academia Española**, 26, Calle Valverde, for the study of the Spanish language and publication of the Dictionary. Academy of Natural and Moral Sciences at No. 2 Plaza de Villa.

**Private Picture Galleries.** Those

of the Dukes of Medinaceli, Alba, and Pastrana may be visited by means of cards obtainable on application to the stewards of the respective owners.

The collection of the Duke of Medinaceli contains a good portrait by *Velasquez*; a portrait of Charles V. by *Pantoja de la Cruz*; a portrait by *Murillo*; the Siege of Bethulia by *Martin Schoen*; and a sacred subject by *Pierin del Vaga*.

In the collection of the Duke de Pastrana, inherited from the family of Infantado, are some important pictures, including a fine replica of the "Jardin d'Amour," by *Rubens*, several other works by the same master, a Holy Family by *Vandyck*, also a portrait of the celebrated Princess of Eboli.

**Plateria de Martinez**, at E. end of Calle San Juan, opposite S. entrance to Picture Gallery. This is sometimes used for exhibiting works of art. The panorama of the Escorial in one of the rooms is worth visiting.

### § 13. PUBLIC BUILDINGS.

**El Senado**, House of Lords, in the Plaza de los Ministerios, is an ugly unimposing edifice. It contains some good modern Spanish pictures.

**La Casa de los Ministerios**, adjoining the above, was built for the Secretaries of State by Lt.-Gen. Sabatini, by order of Charles IV.: it was splendidly fitted up by Godoy, and has a grand staircase and column-supported vestibule. In the library are 3 fresco medallions painted by *Goya*. Here were formerly the offices of the Ministers of War, Marine, Justice, and Finance; now that of the Admiralty or Marina only remains. Finance is removed to the Calle de Alcalá; War to the Buena Vista, Calle de Alcalá; Gracia y Justicia to the old Inquisicion in the Calle Ancha de San Bernardo; and the Ministry of State is in the ground-floor of the palace. The Casa de los Ministerios was much damaged by fire on Oct. 31, 1846, when many of the archives were burnt and lost.

**El Congreso de los Diputados**, House of Commons, is now held in the handsome edifice on the N. side of the Plaza de las Cortes. This Parliament-house was begun in 1842 by the architect Colomer, and completed in 1850. The interior is lofty, and the galleries for strangers convenient. In the centre of the principal façade is a pediment representing Spain receiving Law, accompanied by Power and Justice. The sides of the front entrance steps were adorned by two clumsily executed stone lions. One of these, however, was decapitated by a cannon ball in 1854, and they are now replaced by two similar monsters in bronze. The frescoes in the house itself are indifferent. The painting of the *Comuneros* by Gisbert in the Sala de la Presidencia represents the execution of the three brave leaders of that unfortunate "puritan" band. The dead man whose decapitated head is being held towards the crucifix is Juan Bravo, the noble chief; Juan Padilla stands in the centre; whilst Francisco Maldonado occupies the r.-hand corner of the mournful scene. The Ministerial Bench is called *El banco azul*: Members speak from their seats. The public are admitted to that part of the house called *la Tribuna Publica*, but strangers are admitted to *la Tribuna Reservada* on the introduction of a Deputy.

The **Casa de los Consejos**, at the W. end of the Calle Mayor on the S. side, built by Francisco de Mora for the Duque de Uceda, is a fine Herrera elevation, but the interior was never properly finished; the chief façade looks N.

### § 14. CHURCHES AND CONVENTS.

There are so very few churches which the ecclesiologist will find worth visiting at Madrid that he had better hasten to Imperial Toledo, the seat of the primate of Spain. For a notice of the Protestant churches and schools, see Introduction, § 25.

**San Francisco** is a vast pile placed

in an out-of-the-way locality in the S.W. angle of the town. It is best reached by descending the Calle Mayor and crossing the viaduct of Segovia. The convent itself is now used as barracks, and the chapel as a parish church. It was designed by the friar Francisco Cabezas, and finished in 1784 by Sabatini. Here was buried Doña Juana, the fair and frail Queen of Enrique IV., and also the magician Enrique de Villena, whose books were burnt in the cloisters of Santo Domingo el Real, in Madrid, by order of Enrique IV. During the reign of Joseph Buonaparte this church was used for the meeting of the Cortes. In 1869 it was made into a national Pantheon, and the remains of many illustrious Spaniards were torn from their resting-places and deposited here. But this transfer was very unpopular in the provinces, and most of the bodies have been reclaimed and restored.

S. Francisco is now the finest church in Madrid. It has been restored at great cost, and elaborately adorned with paintings by Amérigo, Contreras, and other modern artists. The church is a rotunda, with dome 163 ft. high, and three domed chapels on each side, all profusely decorated. The two pulpits are ornamented with reliefs in white marble, and the raised altar carved with arabesques. The circular E. end is surrounded with wooden stalls of great beauty from the Convent of *El Parral*, Segovia. The Sacristy is handsomely panelled, and the Chapter-house is fitted up with stalls, exquisitely carved in walnut, with figures of saints in low relief, and richly sculptured capitals, from *El Paular*, near La Granja.

The Church of San Andrés, in its plazuela between the Calle de Segovia and the Plazuela de la Cebada, was used by Ferdinand and Isabella the Catholic as their parish church. Here Madrid's glorious ploughboy patron, San Isidro, went to mass and was buried; his body was removed in 1769 to San Isidro el Real, but a small screen in the presbytery marks the

site where he was buried in 1130. The coloured shrine of the saint, resting on 3 lions, is coloured with small damaged figures of men and animals. The gaudy Churrigueresque chapel was raised about 1657. The miracles of the tutelar are painted by Carreño and the Rizzi: one of them represents Alonso VIII. recognising in the body of San Isidro the peasant who led his armies to victory at *las Navas de Tolosa*.

Adjoining is *La Capilla del Obispo*, one of the few old Gothic specimens in modern Madrid. It is so called because built by Gutierrez de Vargas y Carvajal, Bishop of Plasencia, in 1547. The excellent Retablo was carved by Francisco Giralte, and painted by Juan de Villaldo in 1548; the plateresque sepulchres of the prelate and his family are also by Giralte. This chapel was injured in 1755 by the Lisbon earthquake, and repaired in vile taste. There are some good carvings in the sacristy, and a wooden effigy of the saint in his rustic costume. During Holy Week, and at other great festivals, some fine tapestry is hung up in the chapel.

In the Calle Toledo is the Church of San Isidro el Real. This, once a Jesuit college, and now a parish church, was built in 1651. Here bad taste and Churrigueresque extravagance reign undisputed. An image of *N. S. de la Soledad*, in a small gilded side chapel, is well carved and painted. In the sacristy is a Christ and St. Peter by *Morales*. In the *Capilla Mayor* repose the ashes of the holy ploughboy and his wife. This statue is by Pereyra. Here also are the remains of Daoiz, Velarde, and some of Murat's victims of the Dos de Mayo, which were removed from the Prado on May 2, 1814, with great pomp. The Public Library (§ 8) was founded by the Jesuits.

The Church of San Ginés, on the S. side of the Calle Arenal, was built about 1358, injured by fire in 1824, and restored in 1874. In the *Capilla de Santísimo Cristo*, 1st in N. aisle (entered from the sacristy) is a fine

Christ on the l. by *Vergaz*, and another on the rt. by *Alonso Cano*. The altar of this chapel is remarkable for two beautiful little columns of *Semesanto*, one of the rarest of Roman marbles, and probably the only specimen in Spain.

The convent of *Las Salesas Reales* is situated in the Calle Doña Barbara de Braganza. This enormous nunnery, a second Escorial, was built in 1758 by one Carlier, for Barbara, queen of Ferdinand VI., in imitation of Madame de Maintenon's St. Cyr, as a place of retreat for herself, and a seminary for young noble females. The size, enormous cost, and bad taste led the critics to exclaim, "*Barbara Reina, barbara obra, barbaro gusto, barbaro gasto.*"† Over the façade is a bas-relief of *Nuestra Señora de la Visitacion*, to which mystery the convent is dedicated. The building is now used as the Palace of Justice, where all the superior law-courts of Madrid hold their sittings. The imposing Corinthian chapel facing the street is now converted into a parish church. The king and queen, who would not mix their French ashes with those of Austrians, are buried here; their tombs, designed by Sabatini, and executed by Gutierrez, are wrought of the finest materials, but in vulgar taste. The handsome columns which adorn the altars are of Serpentine from the quarries of San Juan near Granada. General O'Donnell, Duke of Tetuan, is buried here.

In the Church of the Hospital de los Flamencos, Calle de Claudio Coello, Barrio de Salamanca, is a picture by *Rubens*, representing the Martyrdom of St. Andrew. The portrait of the founder, Carlos de Amberes, ob. 1604, is in the sacristy.

In the Church of Sta. Isabel is a fine picture by *Ribera*, the Immaculate Conception, over the high altar.

† *Barbaro*, besides meaning *barbarous*, has in Spanish the secondary signification of immense, outrageous.

The convent of *Descalzas Reales* was founded in 1559 by Juana, daughter of Charles V., and mother of the famous Don Sebastian of Portugal. The *Retablo* is by *Becerra*. The abbess of this convent ranks as a grandee. In a corner of the cloister near the chancel, over a slab of handsome red *breccia* from Atapuerca, is the kneeling effigy of the foundress, behind a glazed grating.

The Convent of *Atocha* is being demolished, and a new Basilica is to be erected on its site. It was founded in 1523 for the Dominicans by Hurtado de Mendoza, confessor to Charles V. It was enriched by a succession of pious princes, desecrated and pillaged by the invaders; Ferdinand VII., on his return, rebuilt it. Above the heavy altar are hung banners of Spanish victories. In this ch. are buried Castaños, created Duke of Bailen for his victory over the French of that place; Palafox, who defended Zaragoza; Narvaez; General Concha (Marqués del Duero); and General Prim, whose inlaid metal tomb, by the celebrated artist Zuloaga, is well worthy of attention.

Over the High Altar is the celebrated and much-revered image of the Virgin, the patroness of Madrid, and especial protectress of the royal family. Thus Ferdinand VII., when he conspired against his parents, first bowed down before it and craved assistance. When kidnapped by Savary, before starting for Bayonne, he took the ribbon of the Immaculate Conception off his breast and hung it on hers, where it is still to be seen. Again, after his restoration, the first thing he did on reaching Madrid was to kneel before the image, and thank it for having interfered and delivered him. So his ancestor Alonso VI., in 1083, on the first reconquest of Madrid, laid his banner at her feet. Here the members of the royal family are married, and, when a queen is in the case, her wedding-dress becomes a perquisite of this Virgin (as was observed in the case of Isabel II.). She has a mistress of the robes and



ladies in waiting. Isabel II. was on her way to this shrine when she was stabbed by Merino; the dress, with the dagger breach in it, went to swell the wardrobe of the protecting image.

This Virgin ranks third in holiness of the many in Spain, and is only preceded by those of Zaragoza and Guadalupe. Volumes have been written on it and its miracles.† The image itself is very black and old.

The other remarkable *Pasos* and images in Madrid of no artistic merit, are the *Santo Cristo de la Iluvia*, kept in San Pedro on its plaza; the *Santo Cristo de la Fé*, in San Sebastian, Calle Atocha, others brought out in the processions in Holy Week are kept in San Juan de Dios, Plaza de Anton Martin. One of the images of Christ carried in the procession belongs to the house of Medinaceli, and is adorned by the luxuriant hair of a repentant Duchess of Medinaceli, and is followed by the Duke and his household. *Nuestro Señor de los Azotes*, by Pedro Hermosa; *N. S. en el Sepulcro*; *La Soledad*, by Becerra; and *Santo Tomas*, by Miguel Rubiales.

The *Confradias* or holy confraternities instituted in honour of the Virgin, and in order to light candles to the Host, &c., are infinite. The traveller should not omit to visit the popular shrine of the *Virgen de la Paloma*, situated in the lower quarters of Madrid.

### § 15. VISIT TO THE OLD TOWN.

The old portion of Madrid which sweeps round from W. to E., and overhangs the Manzanares, is interesting. This was the ancient *Moreria*, between the Calle de Segovia and the convent of San Francisco, and is still an intricate jumble of lanes. A good idea of the district may be ob-

† Consult, besides the sonnets of Lope de Vega, 'Le Patrona de Madrid,' Francisco de Pereda, 12<sup>o</sup>., Valladolid, 1604; 'Historia de la Santa Imagen,' Juan de Marieta, Mad. 1604; Ditto, Juan Hurtado Mendoza, 8vo., Mad. 1604; 'Origen y Antigüedad,' Jeronimo de Quintana, 4to., Mad. 1637.

tained by descending the Calle Mayor, and turning to the l. by the Casa de Consejos across the viaduct of Segovia. At the S. end of the latter strike S. E. through the heart of the Moreria to the church of San Andrés, and thence into the Plaza de Cebada, which is close at hand. Hence the return journey can be made by the Calle de Toledo to the Plaza Mayor.

The walk may be prolonged by continuing E. from the Plaza de Cebada along the Calles San Millan and Duque de Alba to the Plazuela del Progreso. Here turn to the rt. and thread the Calle de Jesus y Maria, which leads to the wider calle and plaza de *Lavapies*. All this locality is a sort of Seven Dials, and the quarters of the *Populacho* or rabble of Madrid. A little lower down near the cigar factory is *El Rastro*. Here a quaint fair is held every Sunday morning. The plaza is covered with booths and book-stalls, where collectors of *bric-à-brac* may now and then pick up something worth having. These quarters have long been the homes and sties of *Manolos* and *Manolas* (common people), *Crisperos* (wags), *Gitanos* (gipsies), *Chalanes* (hucksters), and other picturesque rogues, since the days of Quevedo, although of late years they have almost abandoned their natural costume. The return may be made by the Museo Arqueológico up the Calle de Toledo.

### § 16. HOSPITALS.

At the corner of the Calle de Atocha is the huge hospital called *El General*, founded in 1582 by Philip II., and removed here in 1748 by Ferdinand VI. The 1200 patients it contains are well looked after. Adjoining is *El Colegio de San Carlos*, founded in 1783 by Charles III. as a college of surgeons. It has an anatomical museum, and some wax preparations, chiefly relating to the obstetric art.

In the Calle de Fuencarral is the *Hospicio de San Fernando*, founded in 1688. The façade by the heresiarch

*Pedro Ribera*, 1726, is the pet specimen of the vile taste of the Philip V. period, and certainly it entitled the inventor to his admission into any receptacle for criminals or lunatics. It rivals in outrageous Churrigueresque the *Retablo* in San Luis. In this hospital 1500 of the decent poor of both sexes are received and employed. The children are housed, schooled, and taught a trade. The men chiefly print.

The *Hospital de la Princesa*, Calle San Dimas, N. of the Palace, founded in 1857 by the ex-queen Isabella for the poor, is excellently managed. The eminent surgeon, Dn. Federico Rubio, has a special ward there for critical cases.

The hospital of *La Concepcion* (or *Refugio*) attached to the church of San Antonio, Corredera de San Pablo, was founded in 1606, and has a good oval chapel, with fresco ceilings, by Rizzi, Carreño, and Giordano. The Santa Isabel and Santa Engracia were painted by Eugenio Caxes, and the statue of the tutelar is by Pereyra.

The Foundling Hospital, *La Inclusa*, in the Calle de los Embajadores, is so called from a much-venerated image of the Virgin, which was brought by a Spanish soldier from Enkuisen (Enchusen) in Holland: here more than 1200 infants, sinless children of sin, are annually exposed by their unnatural parents. The lying-in asylum for these mothers, in the Calle del Rosal, is called *Nuestra Señora de la Esperanza*.

*La Mendicidad de San Bernardino*, beyond the new Prison, at the extreme end of the Paseo de San Bernardino, is a well-managed poor-house, founded in 1834 by the Marqués de Pontejos. The same nobleman also established in 1838 the *Casa de Ahorros* (Savings Bank) in the Plaza San Martin. It works well, and pays 4 per cent. to depositors.

§ 17. ROYAL PRINTING OFFICE; MINT; STOCK EXCHANGE; BANKS; UNIVERSITY; CARPET MANUFACTORY.

The *Imprenta Real*, No. 4, Calle del Cid, has issued from its press [Spain, 92.]

many splendid specimens of typography.

The *Casa de Moneda* (or Mint) is in a fine building on the Paseo Recoletos; the machinery is foreign, the coinage neat. The establishment is capable of turning out 180,000 to 200,000 pieces of money in 24 hours. An interesting collection of old coins and medals, drawings and plans, may also be seen there. Permission is granted on application by letter to the Superintendent, Sr. Gregorio Jimenez.

The *Bolsa de Comercio* (Stock Exchange) is in the Plazuela de la Leña. It was established in 1831, and the present edifice built in 1873 by Señor Repulles. It is open from 1 to 3 daily, except on Sundays and holidays. A fine new Exchange is in course of erection in front of the new Bank (see below).

**BANKS.**—The National or Government Bank, *Banco de España*, in the Salon del Prado, is one of the finest public buildings in Europe, and cost nearly 600,000*l*. Others are the *Banco de Castilla*, 31, Calle Infantas; *Banco Hipotecario*, 12, Paseo de Picoletos; and *Union Bank of Spain and England*, 3, Calle de Bardaores.

The *Universidad Central*, 51, Calle Ancha de San Bernardo, was removed from Alcalá de Henares in 1837. It comprises faculties of Philosophy and Letters, Law, Science, Chemistry, and Medicine.

The *Conservatorio de Artes*, 14, Calle Atocha, a Government institution with mechanical models, has free night classes and an art library. It will hereafter be removed to the large Library building in course of erection on the Prado.

**Fabrica de Tapices** (Tapestries), No. 1, Calle Santa Engracia. This manufactory was founded by Philip V. in 1720, and in it were made all the fine carpets, still in use at the royal palaces, and the tapestries, after the cartoons of Goya, now at the Escorial and the Pardo. It is of less importance than formerly, but is worth a visit. Admission is readily granted by the civil director.

### § 18. PRIVATE MANSIONS AND REMARKABLE HOUSES.

Very few houses of the Madrid nobility contain anything worth notice. They were plundered by the French invaders, and their owners are not overgifted with taste. They are large and empty, according to our ideas; real furniture and an air of occupation and life are wanting; cellars and libraries are curiosities; the kitchens are caricatures; but in truth the *art of dining* has yet to be really learnt, for the Spaniard, accustomed to his own desultory, free and easy, impromptu, scrambling style of eating, is bored and constrained by the order and discipline, the pomp and ceremony, and the serious importance of a well-regulated dinner. Few indeed are the kitchens which possess a *cordon bleu*, and fewer are the masters who really like an orthodox *entrée*, one unpolluted with the heresies of garlic, saffron, and red pepper. It should be added that the national custom of smoking between courses, frequently even between mouthfuls, makes it a matter of very little consequence whether the dinner be good or bad.

The Conde de Oñate has a fine house at No. 6 in the Colle Mayor. On festive occasions it is remarkable for the embroidered hangings from the balconies. The best specimen of a Spanish nobleman's house is that of the Duke of Fernan Nufiez, 42, Calle Sta. Isabel, which is handsomely furnished, and contains some valuable works of art, including pictures by Titian, Murillo, Francia, Sassoferrato, and other Italian and Spanish masters, a collection of family portraits, and a portion of the armour taken by an ancestor of the house from Boabdil, the last Moorish king of Granada. The modern palace of the Duke of Bailen, 78, Calle Alcalá, contains a good collection of modern Spanish pictures. The Count de Valencia de San Juan, 88, Carretara San Geronimo, possesses an interesting collection of objects of art, porcelain, and MSS., with fine specimens of the celebrated Buen Retiro ware.

Charles I. of England, when at Madrid, is said, on very doubtful authority, to have lived in the Casa de las siete Chimeneas, No. 2, Calle de las Infantas. Our minister Fanshaw lived there. (See his Letters, i. 129.) Built by Herrera, this is one of the oldest mansions in Madrid, and has been restored.

There are very few tombs of illustrious men in modern Madrid, as the finest in the San Geronimo and San Martin were destroyed by the invaders. Herrera, the architect, was buried in San Nicolas; Lope de Vega in San Sebastian—he died Aug. 27, 1637, at No. 11, Calle Francos.

Velasquez, who died Aug. 7, 1660, was buried in San Juan. It was pulled down in 1811, in the time of the French, and his ashes scattered to the winds, as Soult had treated those of Murillo.

The street in which Cervantes lived now bears his name; and the house, No. 2, which he is supposed to have occupied, has his profile placed over the door. He died April 23, 1616, at No. 20 in the Calle del Leon, and was buried in the Trinitarias Descalzas, Calle del Humilladero; but when the nuns moved to the Calle de Cantarranas the site was forgotten, and his remains are now left unhonoured. In that convent the daughters both of Cervantes and Lope de Vega took the veil.

In the Calle del Turco, at the corner of the Alcalá, General Prim was assassinated, Dec. 27, 1870.

The bones of Calderon de la Barca were moved, April 19, 1841, from the nunnery of Las Calatravas and interred in the Campo Santo de San Andrés.

The celebrated Padre Enrique Florez (often quoted in these pages) died, aged 71, May 5, 1773, in his convent San Felipe el Real, near the Puerta del Sol, and was buried in the fine chapel, which is now all swept away. Here were preserved his splendid library and his extraordinary collection of notes and papers for the continuation of the '*España Sagrada*,' for the preservation of which he ob-

tained from Clement XIII. a bull excommunicating all who should remove or injure them. This, however, proved a *brutum fulmen* against the invader, as General Belliard, in 1808, turned the beautiful church into a stable, and used up those MSS. and books of Florez, which were not burnt under French camp-kettles, to make beds of for the troopers: thus perished antiquarian researches that never can be replaced.

### § 19. ENVIRONS OF MADRID.

The immediate environs of Madrid offer small attraction, as the city stands alone in its desert solitude, but the view from the Puente de Segovia is fine in its wild, barren, rugged grandeur, especially in early spring, when the mountains are still covered with snow. There are no suburbs, no *rus in urbe* to tempt the citizens beyond the mud wall of their paradise; but the English and American visitor should on no account omit to walk or drive out of the Toledo Gate and over the bridge across the Manzanares (1 Eng. m.) to visit the

**British Protestant Cemetery.** This beautiful little burial-ground is supported by voluntary subscriptions. The ground was purchased on behalf of the English Crown in 1854, after half a century of opposition, by Lord Howden, many years British Ambassador to Spain, in a great degree through his own personal influence with the Court and Ministry. Those who remember the bitter prejudice of the Spaniards and the bigotry of the clergy in those days, will understand how great the boon to Protestants, and how much credit is due to the diplomatic address and energy which produced for them the right of burial in consecrated ground. Interments at once took place, although the cemetery was not consecrated until Feb. 1866, by the Bishop of Illinois (U.S.A.).

This little "God's Acre" covers exactly an acre of ground, and is surrounded by a high wall. The arms of England surmount the en-

trance gate, to the rt. of which is the little chapel, and to the l. the cottage of the care-taker and sexton. The name of Colonel Fitch, one of the veterans of the Carlist war, will long be gratefully remembered for his constant and careful supervision of the grounds. He lies buried in the cemetery, where a monument to his memory has been raised by the British residents.

Leaving the Cemetery, return to the level of the river; do not, however, cross the bridge, but turn l. to visit the Hermitage of San Isidro del Campo. The grand pilgrimage and festival of this revered rustic, this male patron of Madrid, takes place on May 15, and is a truly national scene. Here may be studied most of the costumes, songs, and dances of the provinces, as the natives settled at Madrid congregate in parties with true local spirit, each preserving their own peculiarities. Booths are erected, and eating-houses in which the *Gaita Gallega* resounds with the *Guitarra Andaluza*; vast numbers of the saint's small pig-bells made of clay are sold, as they avert lightning when well rung. The chief act in this fair is to kiss the saint's image and receive the blessing of the priest who holds it. 10,000 kiss this image in one day, and each drops at its feet a farthing. This fair is to the Madrilenian what Greenwich was, on Easter Monday, to the Cockney; the holy ceremony has degenerated into a St. Bartholomew fair, but most classes refer to it with pleasure in recollection of their sweet days of youth, fun, and frolic. The best time for visiting it is the *Víspera* (the afternoon of the 14th). The early popes, by countenancing this and similar pilgrimages of piety and fun, rendered acts of devotion sources of enjoyment to its believers; and their flocks, wedded to festivals which suited themselves and their climate, will long prefer them to the dreary Sundays of our purer Protestantism.

Continuing hence along the rt.  
g 2

bank of the river, by the Carrera de San Isidro, we reach the enclosures of the Casa del Campo, 12 m. in circumference, a shooting-box of Charles III., full of well-preserved game and beautiful wild scenery, and connected with the palace by a bridge and a tunnel. A *papeleta* is easily obtained to visit it by sending a card to the Intendencia de la Real Casa. (See *Armeria*.) No cabs are allowed inside. The house and gardens were formed into a model farm by Queen Christina. The gardens are well supplied with water, and there is a beautiful Italian marble fountain. Here in the winter and spring there are pigeon-shooting matches. The view of Madrid from the lake is very striking.

Near the Northern railway station is a Refuge, built by Doña Maria Victoria, for the children of the washerwomen while at work.

Another walk ascends from the stat., by the handsome model Jail, in a superb situation, to the Paseo de San Bernardino.

On the W. side of the Paseo is the large enclosure of La Moncloa, or La Florida, upwards of 3 sq. miles in extent. Below it, on the l., is the road to the royal palace of El Pardo (see below) and the valley of the Manzanares. The estate once belonged to the Alva family, but was purchased by Ferdinand VII., who removed the porcelain manufactory hither, on the destruction of the original one, called La China. An attempt is being made to revive this industry under the direction of Señor Zuloaga, the well-known worker in metal; the first essays are satisfactory. The royal villa was given to the nation and turned into an agricultural school in 1869; the site and views from hence are lovely.

Permission must also be obtained from the Intendencia to visit El Pardo. A daily coach runs from the office at No. 6, Calle Cava Baja. The drive from Madrid is one of the pleasantest in the neighbourhood of the capital, and leads by the Paseo de la Florida through an avenue of

trees  $1\frac{1}{2}$  m. in length. This royal shooting-box, distant  $7\frac{1}{2}$  m. from the court on the l. bank of the Manzanares, was rebuilt by Charles V. It was burnt down on March 13, 1604, when some 40 magnificent portraits by Titian, A. Moro, Coello, etc., perished in the flames. Luckily an inventory of them was preserved. The present pile was repaired by F. de Mora for Philip III. It was added to by Charles III. as a shooting-box near his favourite preserves. These covers are some 45 m. in circumference, are well planted with trees—chiefly ilex—and full of game of all kinds. The royal apartments are commodious, and there is a small theatre in the building. Some of the ceilings, painted in fresco, represent hunting scenes and passages from Don Quixote. They are by Galvez and Ribera; the glass chandeliers are large and fine, and the tapestry, with rural and sporting subjects, is after designs of Goya and Teniers, and is interesting for costume. In the Oratory is a copy of the Christ bearing the Cross, by Ribalta, of which there is a replica at Magdalen College, Oxford. In 1868 some of the dependencies of the palace were turned into an asylum, from which the beggars daily attempt to make their escape, in order to return to a more lucrative existence in the streets of Madrid.

The Alameda is a pleasant villa erected on the road to Guadalajara,  $12\frac{1}{2}$  m. from Madrid, by the late Duchess Countess of Benavente, at an enormous expense. The grounds are nicely laid out, well-wooded and refreshing in the desert, but they are now neglected, and the house has been despoiled of all its artistic treasures. Permission to view from the head-steward of the Duke of Osuna.

On a hill about 2 m. on the road to Toledo is Carabanchel (tramway from Madrid), or rather the Carabancheles, for the two villages closely adjoin each other, being distinguished by the epithets upper and lower, *de arriba y de abajo*. They offer to

Madrid what Highgate and Hampstead do to London, and are visited by Castilian cockneys on holidays. Near the village is the seat of the late Countess Montijo (mother of the Empress Eugénie), in the grounds of which is a fine Roman mosaic.

**Vista Alegre**, so called from the cheerful view over the nakedness of the land, belonged to Queen Cristina, who here erected a villa. She was so fond of the place, although born at beautiful Naples, that she took from it the title of *Condesa de Vista Alegre*. It now belongs to the Marquis of Salamanca, who has rebuilt the house and laid out the gardens, and may be visited, permission being previously obtained, on Thursdays.

A pleasant excursion may be made to **Boadilla**, 14 miles' drive to the N.W., to visit the Palace which formerly belonged to Godoy. The pictures it contains, many of which are by *Goya*, are worth seeing, and the wood itself is beautiful.

Rly. S.E. from the Atocha Stat., crossing the Jarama at (10 m.) *Vacia Madrid*, to

18 m. **Arganda Stat.** (3000), with a suspension bridge, and surrounded by olives, vines, and corn-fields; the excellent red wine made here is much drunk in the capital, where it passes for Valdepeñas.

### ROUTE 3.

MADRID TO MEDINA DEL CAMPO, BY  
LA GRANJA, SEGOVIA, AND OLMEDO.  
122 m. Rail.

From (24 m.) Villalba Junct. Stat. the Rly. turns rt. from the main line, and ascends to

33 m. **Los Molinos-Guadarrama Stat.** (Rte. 14). Thence to

47 m. **Espinar Stat.** (p. 122), on the N. slopes of the *Sierra de Guadarrama*. From

57 m. **Navas de Riofrio Stat.** (p. 89), a carriage-road runs E. to (6 m.) *La Granja* (see below).

The carriage journey from Villalba to *La Granja* occupies five hours, and will still be preferred by travellers who appreciate fine scenery. It is also recommended to the pedestrian. The road, constructed at reckless expense for the Bourbon kings of Spain and their court, passes the

9 m. **Venta de Navacerrada**, where we join the high road from the Escorial, *viá* Guadarrama, to *La Granja*. Hence the scenery improves as we wind up to the **Puerto de Navacerrada** (6065 ft.), where the Guadarrama range is crossed. When this road is impassable after winter snow-storms, the traffic takes the *La Coruña* high road from Villalba and crosses the Sierra at a lower altitude by the *Puerto de Guadarrama* further W. Thence by the *Fonda de San Rafael* (Rte. 14), to *La Granja* or Segovia, 36 m. from Villalba.

On leaving the summit we descend through the great pine forest, *El Pinar Grande del Rey*, and dive down a steep precipice, *Las Siete Vueltas*. The scenery is quite sub-alpine, and extremely fine. At the foot of the descent is the village of

25 m. **Valsain**; *Val Sabin*, the vale of *Savius*. The trout in the rivulet of the same name, a branch of the *Eresma*, are excellent. This, an ancient hunting-seat of the crown, was inhabited by Philip V. during the building of *La Granja*, but is now an utter ruin, having never been rebuilt since it was burnt to the ground. The rapid revival of the ancient wool trade of Segovia may be observed in the acres of sheep-pens and shearing-sheds which now occupy the whole of the village. The well-timbered gardens of the royal palace of *La Granja*, with the chapel tower in their midst, become visible as we approach

27 m. **LA GRANJA**, or San Ildefonso† (2700). The season commences in June, the court generally passing July, August and September here, in order to escape the heat of Madrid. At other times the town wears a very deserted aspect.

Admission to the Palace and Gardens by ticket, to be obtained gratis at the office of the *Administracion Patrimonial*, on the N.E. side of the Plaza de Palacio.

The climate of La Granja may be aptly described as consisting of six months of winter, four and a half months of spring and autumn, and one and a half of summer. The difference of temperature between La Granja and Madrid in August is as 68° to 93° Fahr. This cool castle in the air is, say the Castilians, a worthy *château* of the king of Spain. As he is the first and loftiest of all earthly sovereigns, so his abode soars nearest to heaven. The elevation of his residence at least cannot be doubted, as the palace is situated on the N.W. range of the Sierra at an altitude of 3907 ft.; and thus, in the same latitude as Naples, stands higher than the crater of Mount Vesuvius. Around on all sides are rocks, forests, and crystal streams. Above towers the peak of La Peñalara, rising to an altitude of 7976 ft. While nature is truly Spanish, here art is entirely French. The one-ideal founder, Philip V., could conceive no other excellence than that of Marly and Versailles. In reserve and bigotry this king was a Philip II. His hypochondriac shyness drove him into retirement, wanting nothing but his mass-book and wife. Thus he became a puppet in hers and her confessor's hands. He was no sooner fixed on the Spanish throne than he meditated its abdication, always harbouring, like Henry III. in Poland, a secret wish to return and reign in beloved France. It chanced that while hunting at

Valsain in 1720 he observed this grange of the Segovian monks of El Parral; he bought the site of them, and here he died, July 9, 1746, and here he lies buried, for his hatred to all Austrian associations would not allow that his ashes should associate with theirs in the Panteon of the Escorial, a building which, in common with everything Spanish, he slighted.

The **COLEGIATA**, built from a design of Teodoro Artemans, is in the form of a Latin cross. On each side are the Royal state-pews enclosed with glass. Those opposite the altar, occupied by the Royal family on ordinary occasions, are supported by handsome marble columns from the collection of Q. Cristina. The dome and ceilings are painted in fresco by those academical twins of commonplace, Bayeu and Maella; the *retablo* is composed of fine jaspers with red pillars from Cabra. The altar-piece is by the Neapolitan Solimena. The tabernacle has colonnettes of lapis-lazuli. The Virgin has a right royal wardrobe; the grand relic is the *Báculo* of St. Isabel of Hungary, held by Cristina, whilst giving birth to Isabel II. The founder is buried in a chapel which lies to the W. of the high altar, but is usually entered by the Sacristy; the tomb of Philip V. and his wife Isabella Farnese, with medallions and other ornaments in white marble, is painfully vulgar.

In the **Sacristy** is a monstrosity of the last century 3 ft. high, weight 26 lb., containing 2014 precious stones, and valued at 1000l. The higher portion is of gold, and on the stem is a figure of the Conception, in gold enamel. Also a processional cross of the 14th cent., from Santa Columba in Segovia. It is of silver gilt, very delicately wrought in filigree work with Gothic tracery. The priests' Vestments are magnificent.

The **Palace**, a thing of the foreigner, looks as if it had been moved by the slaves of the lamp from the bald levels of the Seine to a wild Spanish sierra: this theatrical French *château* is, in truth, the antithesis of the proud,

† Consult the excellent 'Guía de San Ildefonso,' by Rafael Breñosa and Joaquín Castellaman, Madrid, 1884. It contains a capital map of the environs and plan of the gardens and palace.

gloomy Escorial, on which it turns its back. A long line of railing, like that of the Carrousel at Paris, divides three sides of a square. The façade fronts the garden, and is cheerful, although over-windowed and looking like a long Corinthian conservatory. The saloons above and below were once filled with paintings and antiques, most of which are now in Madrid.

The royal apartments are light, airy, and agreeable, without being magnificent: in them strange events have taken place. Here, in January, 1724, Philip V. abdicated the crown, which he resumed in the next August, at the death of his son, having been urged to become once more a king, by his wife, who was very soon weary of private life. Here, in 1783, Charles III. received the Count d'Artois (Charles X.), when on his way to take Gibraltar, which he did not do. Here, August 18, 1796, the minion Godoy signed the famous and fatal treaty by which Spain was virtually handed over to revolutionised France. Here Ferdinand VII., Sept. 18, 1832, revoked the decree by which he had abolished the Salic law, and declared his daughter Isabel, born Oct. 10, 1830, to be heiress to the crown; an act which cursed his ill-fated country with civil wars and a disputed succession.

This self-same palace, as if by poetical justice, became the theatre of another tragedy, by which Cristina in her turn was deprived of her royal rights; here, Aug. 12, 1836, intimidated by rude soldiery, headed by one Garca, a sergeant, she was compelled to proclaim the Cadiz democratical constitution of 1812. The result, as might have been expected, was the downfall and exile of the queen regent and the restoration of things as they were.

The Palace Gardens are among the finest in Spain, and include, with the plantations, an area of 360 acres. The grand walk in front, called the *partierre* (for everything here in name and style is French), looks over

flowers, water, and mountains; here the fruits of spring ripen in autumn: as everything is artificial, the cost was enormous, reaching to 45 million piastres, the precise sum in which Philip V. died indebted.† To form these gardens, rocks were levelled and hollowed to admit pipes of fountains and roots of trees, whose soil was brought up from the plains. The earth requires to be constantly renewed, and even then the vegetation is dwarf-like.

San Ildefonso, after all, is but an imitation on a smaller scale of the gardens of Versailles, but the fountains of this Spanish Versailles are far more real than their celebrated French original; pure genuine water is their charm, which here is no turbid puddle forced up by waterworks, but a crystal distillation, fresh from a mountain alembic. The *Cascador Cenador* is a grand falling sheet, which under the sun of Castile glitters like molten silver; it is supplied from a large pond or reservoir above, which, as at Aranjuez, is modestly termed *el Mar*, the ocean.‡

Pisciculture has been tried with singular success at this reservoir, under the direction of a Frenchman, M. Wight, landlord of the Hotel Europa. The interesting operations may be observed in Feb. or Nov.

The gardens, in which art rivals nature, are laid out in a formal style, being planted in avenues, with a labyrinth, and decked with marble vases and statuary. Their ornate and highly artificial character contrasts with the wild hills, rocks, pines, and nature around. There are 26 fountains; the principal are the *Baños de Diana*, *Fama*, *Ranas* (frogs), *Ocho Calles*, *Canastillo*, *Tres Gracias*, and *Neptuno*, at which, says Mons. Bourgoing, genius presides, and where the egotist read Virgil and quoted "*Quos Ego*." The *Fama* is the most famous,

† These debts his son Ferdinand VI. refused to pay, fortified by the opinions of Spanish theologians, who countenanced the orthodoxy of repudiation; thus, while those palaces in Spain which the Austrian kings began are unfinished, those which their Bourbon successors raised are not paid for.

‡ *Mar* is Celtic for a lake.



and shoots up water 130 feet high; the *Baños* is also much admired; before it Philip V. is said to have stopped for a few minutes upon its completion, and to have exclaimed, "It has cost me three millions, but for three minutes I have been amused!" The statues are in indifferent taste; the chief are those of Lucretia, Bacchus, Apollo, Daphne, America, Ceres and Milton. A portion of the fountains play on Sundays and Thursdays during the residence of the court; and the whole of them on great festivals, royal birth-days, and on Jan. 23, May 30, July 24 (feast of Santa Cristina), and Aug. 25.

The stranger, however, who would thoroughly enjoy a visit to this beautiful spot, is recommended not to trouble himself about the cockney fountains, which are mere thirsty skeletons, bereft of water at all times, except on the above-mentioned days. He will do better to strike upwards through the gardens, following the left bank of the main cataract. Proceeding a little E. of S., he will reach in 15 minutes from the entrance, the large reservoir or lake called *El Mar*. On its S. side there is a fish-breeding house and a small cascade, just opposite which a path with rude wooden steps descends N. in 2 min. to a strongly impregnated mineral spring. From the W. corner of the lake a path leads nearly S. to (300 yds.) the *Fuente del Pino*, where is excellent drinking water, and onwards to (300 yds.) the *Puerta del Cebo*, at the end of the enclosure. Here it turns sharp to the l., and follows the line of wall to (15 min.) the *Ultimo Pino*, which may be climbed by steps for the \*view. Hence a winding path returns in a generally straight direction to the Palace, passing on the rt. a Labyrinth, and beyond it an *Apiary (colmenar)*. The principal fountains lie on the W. side of the gardens.

Charles III. came every year to La Granja to fish and shoot; and as his second hobby was the forcing of manufactures, he here set up la *Fábrica de Cristales*, where some ex-

cellent glass and fine mirrors were made.

#### EXCURSIONS.

A. To the nursery-gardens of *Pobledo* and *Colmenar*, and to the *Quita-Pesares*, the *San Souci* of Queen Cristina. These are all situated on the high road to Segovia.

B. Equestrians should not fail to visit the beautiful ruined monastery of *El Paular*, 5 hrs. there and back. Even at the best season of the year, the bridle track is terribly rough. A local guide may be taken to the pass of *Rebenton* (6752 ft.), whence the descent, though steeper, is better marked. Leaving *La Granja* by the *Puerta del Campo* we turn sharp to the rt. and immediately commence the ascent (1½ hrs.) to *Puerto del Rebenton* (or *cleft*), a pass which crosses the ridge of the *Guadarrama*, the watershed of the *Duero* and *Tagus*, to the E. of the *Pico de Peñalara* (7976 ft.). Fine view of the valley of the *Lozoya* with the monastery below, and immense pine forests in all directions. The once wealthy Carthusian convent of *El Paular* was raised by John I. to carry out a vow made by his father Henry II. while campaigning in France. The *Capilla de los Reyes* was built in 1390, by Rodrigo Alfonso, and the church in 1433-40, by a Segovian Moor named *Abderahman*. Since its suppression the paintings by *Carducho* have been removed to Madrid.

The exquisite *Retablo* was wrought at Genoa, but the fine choir-stalls are now at San Francisco in Madrid. There is a fine sepulchre of the *Frias* family, and an outrageous Churriguesque *transparente*, erected in 1724. The ceilings were painted by the feeble *Palomino*. In the shady cloisters will be found some curious tombs.†

Travellers wishing to put up in this valley should proceed 1½ m. down the willow-shaded avenue, past the large steam saw-mills worked by a Belgian company, to the village of *Rascacria*.

† For what *El Paular* once was, consult *Pons* x. 69.

Here a clean bed and tolerable food may be had at the house of José Matabuena, an excellent guide, whether for fishing, shooting, or crossing the mountain passes. From Rascafria there is a road down the l. bank of the Lozoya to **Buitrago**, 15 m., on the high road from Burgos to Madrid (Rte. 8). In winter this is the best and often the only way of reaching the monastery. Lovers of wild Alpine scenery may return to the high road from Villalba to La Granja, by the following bridle-path. Attend to the provend, take Matabuena as a guide, and leave Rascafria at daybreak. After passing the monastery, the ascent of the valley up the l. bank of the Lozoya commences through some of the finest forest scenery in central Spain. The track passes through pine forests interspersed with open glades and waterfalls. To the rt. is the towering Peñalara, to the l. the Najarra range. Four hours' riding brings us to the **Puerto del Paular** or **de Hierro** (6093 ft.), which pierces the Guadarrama range between the sources of the Lozoya and Manzanares. Just after passing the port, there is a shady green slope where the midday halt may be made. Hence the track is well defined down through the forest, and the high road reached in 1½ hour at a point about 10 m. from La Granja; or, by pushing on in the opposite direction, the Escorial or Villalba Stat. can be reached the same evening.

C. **Segovia** (7 m. direct) may be reached from San Ildefonso in an easy and pleasant day's ride of 20 m. as follows. Return along the Madrid road to Valsain, where cross to the l. bank of the stream, and ascend the opposite slope to the N.W. by the newly made carriage-road through a wood. Crossing the ridge, descend to a large and plainly visible farmhouse. Turning to the l. and leaving a village to the rt., we enter the Royal Park of Rio Frio, full of game of every description.

Following the picturesque course

of the *Benenga* trout-stream, through woods and across green meadows, we reach the palace of (14 m.) **Rio Frio**, a small but fine building begun by Isabel, widow of Philip V., and completed internally by Alfonso XII. The court has a noble staircase, and granite pillars. Hence there is a good carriage-road through Hontoria (17 m.) to Segovia (20 m.).

The high road from La Granja descends through fine avenues past the kennels (rt.), crosses the Rio Valsain, and skirts (rt.) the grounds of **San Souci**. Thence over bleak country to the celebrated aqueduct, where it enters the ancient and striking city of **Segovia** (11,500).

The Rly. on quitting Navas de Rio Frio runs nearly due N. to

63 m. **SEGOVIA** (3000 ft.), Iberian in name and origin, *seca* and *sego* being a common prefix. Segovia is the see of a bishop, suffragan to Valladolid. It stands on the rocky knoll which rises E. and W. in a valley, with the Alcazar perched on the W. point. It is girdled to the N. by the trout-stream Eresma, which is joined below the Alcazar by the rivulet Olamores: the banks of these streams, wooded and pretty, contrast with the bleak and barren hills. The strong town is encircled by very picturesque dilapidated old walls with round towers, built by Alfonso VI., which are seen to great advantage from the hill of the Calvario. The strange contrast between the high open terraces of its palaces and the low, flat roofs of its mean hovels; the medley of half-finished or more than half-ruined buildings, the houses propped up here and there by beams across, render it a first-rate specimen of a Castilian city. It reminds the traveller of the decayed towns of Italy. Its Gothic cathedral is one of the largest in Spain, and the number of unaltered Romanesque apses of Segovia give a special interest to the ecclesiology of the town.

The only relics of Moorish architecture will be found in the *Puerta de Santiago* on the N. The mediæval

gateway of *San Andrés*, below the walls on the S.W., is singularly picturesque.

**Promenades.**—*Isabel Segunda*, on the S. slopes of the city, overlooking the valley of the *Clamores*; *Alameda del Parral*, a pleasant green avenue on the banks of the *Eresma* to the N. There is also a pretty little public garden near *San Millán*, on the road to the rly. stat.

**\*Aqueduct.**—According to *Colmenares*, Tubal first peopled Spain, then *Hercules* founded Segovia; in due time *Hispan* erected *el Puente*, the bridge—as they call the aqueduct—which the city now bears on its shield, with the head of one of *Pompey's* sons looking over it. This Roman work, from its resemblance to the masonry of *Alcantara* and *Merida*, was probably erected by *Trajan*; but neither Segovia nor its aqueduct is mentioned by the ancients, with whom such mighty works seem to have been things of course. The steep-banked rivers below the town being difficult of access, and their waters not very wholesome, the pure stream of the *Rio Frio* was thus brought from the *Sierra Fonfria*, distant 9 or 10 m. The aqueduct begins near *San Gabriel*, and makes many bends in its progress, to give stability and to break the water current. It runs 216 ft. to the first angle, then 462 ft. to the second at *La Concepcion*, then 925 ft. to the third at *San Francisco*, and then 937 ft. to the city wall. Some portions are comparatively modern, although they are so admirably repaired that it is not easy to distinguish the new work from the old. They occur chiefly near the angles of *La Concepcion* and *San Francisco*. This aqueduct, respected by the *Goths*, was broken down in 1071 by the *Moors* of *Toledo*, who sacked Segovia, and destroyed 35 out of the 320 arches of which it is composed. It remained in ruin until Aug. 26, 1483, when *Isabel* employed in its repairs a monk of the *Parral* convent, one *Juan Escovedo*, who had the good taste to imitate the

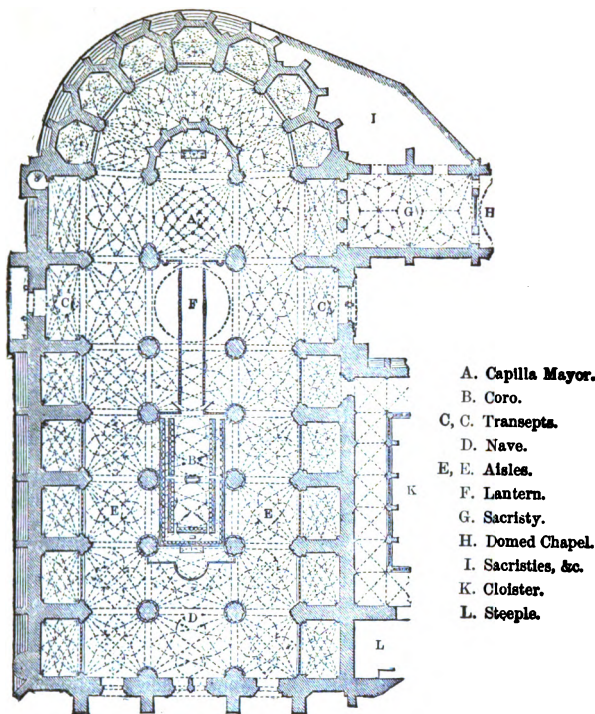
model before him, and therefore was the first to restore the Græco-Roman style in Spain. When he went to *Seville* to report the completion of the repairs, *Isabel* gave him for his fee all the woodwork of the scaffoldings.† In yet more recent times further repairs were undertaken, as regards which *Marshal Ney* is said to have exclaimed, “Here begins the work of men!”

The aqueduct commences with single arches, which rise higher as the dip of the ground deepens; the upper tiers are uniform of the line, until they become double. Those of the three central are the loftiest, being 102 ft. high. This noble work is constructed of granite without cement or mortar, Cyclopean fashion, like the *Pont du Gard* and other similar erections of the Romans, and unites simplicity, proportion, solidity, and utility. The aqueduct is called by country people *el Puente del Diablo*, because his Satanic majesty was in love with a *Segoviana*, and offered to do anything she might require of him in return for her favours; she, tired of going up and down hill to fetch water, promised to consent, provided he would build an aqueduct in one night, which he did. One stone, however, having been found wanting, the Church decided the contract to be void and the maiden free from her promise, and so the hard-working Wicked One was done.

The aqueduct forms, as it were, a triumphal arch and gate of the city, as the traveller drives under it at the end of his journey from *La Granja*. It may be well seen from *Puerta de San Juan*, in all its beautiful perspective, overtopping the pigmy town.

Older than the aqueduct is a rude statue of *Hercules*, imbedded in the staircase wall of a tower in *Santo Domingo el Real*. In this tower some curious old frescoes with Arabic inscriptions were discovered, much in

† This architect (the son of a mere carpenter) was born in the Asturias about 1447. He also built the bridges over the *Rio Eresma*. See, for curious particulars, ‘*Historia de la Orden de San Geronymo*,’ *José de Sigüenza*, iv. 40.



PLAN OF THE CATHEDRAL OF SEGOVIA.

the style of the painting in the Alhambra. This convent, once called *la Casa de Hercules*, was given to the nuns in 1513.

The CATHEDRAL, a florid Gothic pile,† built of beautiful warm-coloured stone, is seen to great advantage from the old irregular square. Its E. end inclines considerably towards the S. Like our Bath church of 1522, it was the last of the pure Gothic cathedrals: the square tower, crowned with a cupola, rises 330 ft. high, having been lowered 22 ft. from fears of lightning. The former cathedral was almost destroyed by the *Comuneros*

† See Street's 'Gothic Architecture,' 2nd ed.; London, 1849.

in May 1520, who commenced business by pulling down churches, hanging the authorities, plundering the rich, and burning houses for the public good. A few relics were saved in the Alcazar, which stood out against the mob.

The new building was begun in 1525 by Juan Gil de Ontañon and his son Rodrigo Gil, after the designs of their beautiful cathedral at Salamanca. The exterior is not happy in its proportions, and the ornamental detail is poor. The interior, however, is light and very striking from the wide span and well-arranged designs of the arches and the richness and elaborateness of the vaulting: most

of the windows are filled with stained glass of fine colours. A pierced flamboyant balustrade takes the place of triforium. The high altar is enclosed by lofty iron railings relieved by gilding.

The great marble retablo was put up for Charles III. by Lieut-General Sabatini. The back of the choir is enriched with the salmon-coloured marbles of which the beautiful diamond-formed pavement is partly composed. Near the gate of the tutelar San Frutos, in the *Capilla de la Piedad*, 5th in l. aisle, is a fine retablo by *Juan de Juni*, 1571. In this Deposition from the Cross the figures are larger than life, and the sentiment of the profound grief of the Virgin is admirably rendered. Opposite the retablo is a small St. Thomas, by *Alonso Sanchez Coello* 1578, repainted in 1845.

The cheerful flamboyant cloisters belonged to the former cathedral; they were taken down and put up again by Juan Campero in 1524, a triumph of art. In the 5th chapel rt., from which the chapel is entered, is the tomb of Diego de Covarrubias, ob. 1576. The fine prelate, with closed eyes and clasped hands, is arrayed in pontificalibus. In the chapel of Santa Catalina, W. of cloister, is the tomb of the Infante Don Pedro, son of Enrique II. He was let fall from the window of the Alcazar in 1366 by his nurse, when between 2 and 3 years old. Gil de Ontañon, the first architect of the cathedral, is buried under a plain slab just within the cloister (d. 1577.) Here also lies the beautiful but frail Maria del Salto, Jewess by creed, but Christian in heart; she was about to be cast from a rock for adultery, when she invoked the Virgin, who visibly appeared and let her down gently. She was then baptized Maria del Salto, of the Leap, became a saint, and died in 1237. A picture in the S.W. angle of the cloisters represents the miracle.

In the Sacristy is a beautiful Custodia, in the form of a silver Temple in 2 tiers, 6 ft. high, exquisitely chased, and dated 1656. There is

also a fine Chalice, and some other valuable ornaments.

The tower is worth ascending for the panoramic views of the city, its gardens and convents, its gigantic aqueduct, and the fine mountain distances.

The Alcazar, in which Gil Blas was confined, rises like the prow of Segovia over the waters-meet below; but the structure itself is practically modern, having been rebuilt, almost from the foundations, within the last 25 years. The position and views are magnificent. The great keep is studded with those bartizans or turrets at the angles which are so common in Castilian castles. The building was originally Moorish, and was magnificently repaired in 1352-58 by Enrique IV., who resided and kept his treasures in it. At his death the governor Andres de Cabrera, husband of Beatriz de Bobadilla, the early friend of Isabella, held the fortress and money for her, and thereby much contributed to her accession to the throne. From this Alcazar, Dec. 13, 1474, she proceeded in state and was proclaimed Queen of Castile. In 1476 the Segovian mob rose against this Cabrera, when the Queen rode out among them alone, like our Richard II. from the Tower, and at once awed the Jack Cades by her presence of mind and majesty. Charles V., pleased with the Alcazar's resistance to the *Comuneros* in 1520, kept it up, and his son Philip II. re-decorated the saloons. The tower was converted into a state prison by Philip V., who confined in it the Dutch charlatan Ripperda, who had risen from nothing to be premier. The Alcazar was ceded to the Crown in 1764 by the hereditary *Alcaide* the Conde de Chinchon, whose ancestor had so hospitably welcomed in it our Charles I. He lodged there on the 13th Sept., 1623, and supped, says the record, on "certain trouts of extraordinary greatness." The castle palace was used as an artillery college, and was almost entirely destroyed by fire on the 7th of March, 1862.

From a small balcony beyond the

projecting bay of the *Sala de los Reyes*, the nurse let fall the little prince (see above), threw herself after him, and was killed on the spot.

In one of the now gutted rooms (the *Pieza del Cordon*) Alonso el Sabio ventured to doubt the sun's moving round the earth; thereupon his astronomical studies were interrupted by a flash of lightning, in memorial of which, and as a warning for the future, the rope of St. Francis was modelled and put up. The king wore the original as a penance.†

The village of *Zamarramala*, rising 1½ m. N., above the ch. of Vera Cruz, contains nothing of interest.

\***Churches.** There are no less than 18 churches in Segovia with Romanesque remains. Most of them are small, and retain unaltered their apse only; but several have also a sort of lean-to cloister of ancient date, placed against the W. and S. wall. The colour of the stone is charming, and the capitals often richly and quaintly carved; but these interesting little buildings are fast going to ruin, and those which are not suitable for workshops or coach-houses are gradually being pulled down.

Leaving the Plaza at its S. corner, and following the Calle Juan Bravo, a pointed arch on the rt. leads through a courtyard to the Ch. of *Corpus Christi*, which has a Moorish nave, supported by octagonal columns with fir-cone capitals, and above them a blind triforium, much in the style of S. Maria la Blanca at Toledo. It is now a nunnery of Poor Clares. Further on, to the l., the Ch. of *S. Martin* has a remarkable W. doorway with 4 life-size figures instead of shafts, its capitals being finely carved. The semi-cloister at the S.W. angle has 20 pairs of columns, some of them restored; and there remains a small fragment of the N.E. apse. Within, the 2nd chapel l. has 2 recumbent figures in white marble, and a wooden carving of the Passion between shutters. Beyond the ch. is a good

tower, and in the main street close by is the house where *Juan Bravo* was executed in 1521. Descending slightly we pass on l. the *Casa de los Picos*, a Florentine-looking house with diamond-faced stones on its façade. From the fountain in front of it, *S. Millan* is visible at some little distance below. This ch. has the best preserved interior in Segovia. Its lofty massive columns have capitals carved with enormous figures of men and animals, and there are fine doorways and a triple apse. *Santo Tomás*, a small ch. nearer the stat., has a single Romanesque apse; and *Santa Eulalia*, 10 min. E. of it, has round arches in its tower. *San Salvador*, E. of aqueduct, has some 12th-centy. work in the tower, and some good arcking; and *San Justo*, a little N.W., has a well-preserved tower. Close to it on W. is *San Antolin*, with scanty remains of ancient work in apse. Passing under the aqueduct, in a hollow to the S. is *San Clemente*, with doorways and apse. On the hill close to the N.W. end of the aqueduct is the Franciscan ch. of *San Sebastian*, with good apse and W. doorway; and further N. in a lonely plaza, the fine desecrated ch. of *San Juan*, modernized within. It has an early pointed W. door, and within it one of rich Romanesque; also a lean-to cloister, curious corbel-table under eaves, good tower, and triple apse, from the battlements close to which is a fine view of the E. suburb. Passing the large late Gothic ch. of *San Agustín*, a little further W. is *San Facundo*, with apse and doorway, now converted into a Museum. It contains little else but bad and damaged portraits of monks and nuns, with representations of their legends and miracles: some of the Latin couplets under the portraits afford ludicrous specimens of monkish invention, style, and prosody.

Continuing in the same direction, we reach *Santo Domingo el Real* (see above), which preserves its W. door, and the desecrated convent of the *Capuchinos*, with mutilated apse and S. doorway. Hence a slight ascent leads to the plaza and ch. of *San*

† Full details will be found in the tract of Alonso de Ribadeneyra, pp. 7 to 30.

**Esteban**, which has a noble 13th-centy. tower of five storeys with elegant arcades, round arches alternating with pointed, and a S.W. cloister. Opposite the ch. is the *Bishop's Palace*, with 2 curious reliefs of Samson, and a Hermaphrodite with Serpent over the granite doorway.

Starting afresh from the neighbouring *Plaza Mayor*, to the N.E. is *Santa Trinidad*, with finely carved W. door, apse, S.W. cloister blocked up, and within it a good S. doorway. Just below it in the same direction is *San Nicolas*, which retains its apse. Hence a charmingly wooded road descends through a gateway to the Dominican Convent of *Santa Cruz*, founded by Ferdinand and Isabella, and bearing their motto *tanto monta*. The ch. has a good late Gothic doorway, with the Deposition carved in stone. High up in the N. transept is the sepulchral urn of one of the original companions of St. Dominic (1218). The convent is now a poor-house and Foundling Hospital. Still descending S.W. past a spring on the l., we cross the river to the Alameda, thickly planted with elms and poplars. 5 min. down the stream is a picturesque weir, and above it on the rt. stands the *Parral*, a once wealthy Jeronimite convent, which nestles under a barren rock amid vines and gardens; hence its name and the proverb, "Las huertas del Parral, paraíso terrenal." It was built in 1494, by Juan Gallego. The *retablo mayor* was painted in 1526, by Diego de Urbina, for the Pacheco family, one of whom, Juan, the celebrated Marques de Villena, founded this convent on the site of his famous duel where he defeated three antagonists. The white marble sepulchres of Juan and his wife Maria in the transepts, kneeling with an attendant, have been barbarously treated. The walnut *illeria*, carved in 1526 by Bartolome Fernandez, has been removed to Zaragoza and Madrid. This ch. closes after an early mass before 7 A.M., and the key is not easily obtained. The convent is tenanted by Franciscan nuns. Festivals, June 24 and Dec. 8.

Returning to the bridge below the

weir, on the l. bank of the stream is the *Casa de Moneda* (Mint), founded by Alonso VII.; rebuilt by Enrique IV. in 1455, repaired and fitted with German machinery by Philip II. in 1586, and now a *Flour-Mill*. Formerly all the national coinage was struck here, as the river afforded water-power, while the strong adjoining *Alcazar* formed a safe treasury: in 1730 the gold and silver coinage was transferred to Madrid, and the copper coinage has been since removed to Barcelona.

10 min. E., on the opposite bank of the Eresma, is \* *la Vera Cruz*, a most interesting Romanesque church, built in 1204 by the Templars, with three apses, and a richly-moulded W. doorway. Its nave is 12-sided—in the centre is a walled chamber of two storeys, built on the model of the Holy Sepulchre. An inscription on the S. entrance marks the ides of April, *Ara* 1246. The ch. is always closed, and the key must be obtained at the city architect's office in the Town-hall.

Opposite this little ch. is the Convent of barefooted Carmelites, entered from the W. side. Here is preserved the image of the Virgin which saved Maria del Salto. It was miraculously concealed during the time the Moors possessed Segovia, but reappeared on this site when the Christians recovered the town, and thereupon the convent was built and richly endowed.†

Hence a grove leads E. to the *Ermita de Fuencisla* (*Fons stillans*), with an abundant spring. The cliff behind it is called *La Peña grajera*, because the crows nestled there used to peck the bodies of criminals cast down from this Tarpeian rock.

Hereabouts is the site also of Maria del Salto's leap, commemorated by a gateway, 200 yds. further on. It is worth while to follow the road for a few paces beyond this point, and cross the stream, returning to Segovia by a winding path (20 min.) along the l. bank of the *Clamores*. The view upwards towards the *Alcazar* is specially fine. On the rt. bank, between

† For this tutelar Virgin, consult the '*Historia y Origen*,' by F. Kro. de San Marcos, 4to Mad. 1892.

the Castle and the Fuencisla, is the desecrated little ch. of *S. Marcos*.

The Ch. of *San Lorenzo*, in the E. suburb, has a thoroughly Italian brick tower, with 4 tiers of windows increasing in number upwards. The apse is remarkably good, and the blocked-up S.W. cloister has some excellent carvings. In this suburb there yet languish a few poor cloth factories, an industry on which the prosperity of the city formerly depended. In 1829 some improved machinery was introduced, which the hand-loom weavers destroyed. The *Cabañas*, or sheep flocks of Segovia, furnished the fleeces, and the *Eresma* offered a peculiar water for washing the wool. The sheep-washings and shearings were formerly the grand attractions of the place; the vast flocks of the monks of the *Escorial*, *el Paular*, and other proprietors, were driven in May into large *Esquileo*s, or quadrangles of two storeys, over which a *Factor* presided. First, the sheep went into the *Sudadero*, and, when well sweated, had their legs tied by *Ligadores*, who handed them over to the shearers, each of whom could clip from 8 to 10 sheep a day. When shorn, the animals were taken to the *Empegadero*, to be tarred and branded: after which the whole lot were looked over by the *Capatazes*, or head shepherds, when the old and useless were selected for the butcher, and the rest preserved.

N. of the suburb, across the river, is the nunnery of *San Vicente*, preserving no architectural remains except one or two buried columns, but affording the best general view of Segovia from this side. The city may be regained from hence by a pleasant pathway along the *Alameda*.

On the E. side of the Plaza stands the late Gothic ch. of *San Miguel*. High up on the N. wall is an interesting triptych with a Descent from the Cross, and *SS. Anthony and Michael* on the wings, the latter weighing souls. N. of the Plaza, in the *Plazuela de los Huertos*, is a fine sq. embattled tower, with patterns moulded in plaster on each face.

At a house in the Plaza del Corpus is a very interesting Museum of old wrought iron.

A cross, in the small irregular Plaza beneath the Aqueduct, marks the commencement of a series of *Stations* (see Seville), some of them destroyed, which lead past a convent, and across the valley of the *Clamores* to the (15 min.) *Calvario*. This point gives the best view of Segovia from the S.; but the aqueduct is better seen from the chapel of the *Campo Santo*, equidistant on a hill to the E., rising 1. above the *La Granja* road.

This road passes under the aqueduct on leaving the town, and turns immediately to the rt. Bare downs are traversed for about 4 m., enlivened by a fine view of the Sierra in front. The river is then crossed, and pleasant avenues lead past the kennels (L.) to *San Ildefonso*, 7 m. from Segovia.

On quitting Segovia, the rly. winds round the town, affording fine views of the Cathedral and Alcazar. The rt. bank of the river is followed as far as

82 m. *Armuña Stat.*, where the stream is crossed, and the line ascends to

86 m. *Santa Maria de Nieva Stat.* (1400). In this thriving town, situated at some distance to the l., there are several small manufactories of coarse cloth and linen.

About 10 m. further on, the line crosses the river, and a view is obtained of the (2 m. E.) finely placed \*Castle of Coca, not visible from the station.

98 m. *Coca (850)*. This village lies between the *Eresma* and *Volloya*, at the junction of which rivers under the castle are some fine views of the neighbouring pine-clad slopes. The Castle, approached by a pleasant elm-tree avenue, is the property of the Duke of Alba. It is a grand specimen of a genuine Castilian palace fortress of the Gothic mediæval period. The angular turrets of the great donjon-keep, the barbican framework, and the projecting slips for archers, are most picturesque and remarkable. In the parish ch. of *Sta. Maria*



are some handsome pillars, and four tombs in Carrara marble of the Fonseca family. Hence the rly. curves W. to

108 m. **Olmedo Stat.**, a mile from the town (2500). The white wine of this district is excellent. This decayed walled town, once an important place, is celebrated for the bloody battles which took place here during the civil wars of 1445-67. It is situated on a plain watered by the *Adaja* and *Eresma*. In the ch. of *San Andrés* is a Retablo by Berruguete with pictures of his school, and a subterranean chapel dedicated to *San Miguel*.

The train then passes the town on the rt., crosses the river, and traverses a forest of short round-headed pines nearly as far as

122 m. **Medina del Campo Junct.** Stat. (Rte. 1).

## ROUTE 4.

MIRANDA DE EBRO TO CASTEJON JUNCT.  
BY LOGROÑO AND CALAHORRA. 91 m.  
Rail.

This line follows the rt. bank of the Ebro, running for the most part close to the river.

**Miranda de Ebro Junct. Stat.** (Rte. 1).

12 m. **Haro Stat.** (6800). This agricultural town is prettily situated between the Ebro and the Tiron, and enjoys an extensive trade in wine and hides. The celebrated minister of Philip IV. took his title from this place. Leaving Haro, the river *Tiron* is crossed by a long iron bridge.

17 m. **Briones Stat.** (3000). Famous for the quality of its wine, which is to a very large extent exported.

The fine peak to the S. is **Mount Lorenzo** (7555 ft.). To the N. may be

seen the range of rocks called *Peña Cerraca*.

34 m. **FUENMAYOR Stat.** (2000). This town, two m. S. of the rly., is said to have been founded by the family of Ruiz Bazan and others, who came here after the battle of Clavijo, at which Santiago killed 60,000 Moors. The *Parroquia* is of the 16th centy. Above the town stands a *Hermitage* dedicated to Santo Cristo.

43 m. **LOGROÑO Stat.** (14,500), the Roman *Julia Briga*, is situated on the rt. or S. bank of the Ebro, in the centre of a fertile but unattractive plain on the confines of Old Castile, the Basque province of Alava, and Navarre. It is the capital of its province, and the residence of civil and military governors.

In this city Navarrete (El Mudo) was born in 1526. Here Espartero married the wealthy heiress Doña Jacinta de Santa Cruz, and here again, in 1838, he fixed his headquarters when preparing to take Estella, then held by the Carlists under Maroto. He ultimately returned to this town after his first exile and died Jan. 8, 1879. Here the Elliot Treaty of Mercy was signed, April 27, 1838. It was at Logroña that Villalonga executed General Zurbano (Jan. 20, 1845), and this without any form of trial beyond simple identification, and on the spot where his children had been previously killed.†

The Paseo de las Delicias, on the S. side of the city, is laid out with shady trees and flower gardens. In its centre a statue of Espartero is in course of erection on a granite pedestal. The main street, *Calle del Mercado*, is arced on the S. side, and runs through the middle of the city from E. to W. Opening out of it on the N. side is the *Parroquia* of *S. Maria la Redonda*, a late-pointed church with nave and aisles of equal height in 5 bays, not without architectural merit. Its lofty round columns run up to the vaulting without inter-

† Consult for this district 'Memorial de Logroño,' Ferd. Alva de Castro, fol. Lisbon, 1633.

ruption. Beneath the 1st bay are poorly carved stalls, and at each extremity of the ch. are modern additions—W. the *Redonda*, and E. three smaller domes. The aisles are remarkably narrow. At the altar under 4th bay S. is a good coloured wooden statue of San Sebastian.

Proceeding N. from the W. side of the Plaza, we reach the new iron bridge over the Ebro, supported on huge cylinders. 300 yds. E. is a stone bridge of 7 arches, also new. About halfway between them may be observed on the S. side the first arch of the famous old bridge, built by the hermit San Juan de Ortega in 1138, and now destroyed. This act of vandalism is incomprehensible, considering that the bridge, on which so many feats of arms had been performed against the French, has figured upon the shield of the city's arms since the days of Charles V. W. of the iron bridge is the ch. of **Santiago**, a large and lofty late-pointed building, without columns; while E. of it stands **S. Maria de Palacio**, said to have been built by order of Constantine the Great. The E. end of the ch. is late-pointed, with a Corinthian retablo and apsidal chapel: the rest is modernized, except W. bay, which has good early capitals and vaulting, much mutilated. The modernized N. cloister retains on its W. side 7 middle-pointed arches, and an early-pointed shaft at the doorway leading thence into the ch. The stone spire with pierced gables at its base is of the 13th centy., highly original in treatment, and worth examination. A few paces S. of it, half-way to San Bartolomé, is a dilapidated house with curious wooden carvings.

**San Bartolomé** has a beautiful but sadly ruined W. doorway of the 13th centy., with 2 tiers of trefoil-headed arcades. In the upper row are figures; in the lower a diapered wall. Within, the ch. retains traces of early work in its main chancel arch, but appears to have been rebuilt early in the 15th centy. There is a good 17th-centy. brick tower.

[Spain, 92.]

To the l. after leaving Logroño is the village of *Agoncillo*, where are the ruins of the city of *Egon*. Close to the rly. on the l. is a castle with 4 square towers, built on a mound which formed part of an ancient glacier *moraine*. The rly. now runs between the river and a precipice of broken reddish rocks as far as

61 m. **Alcanadre Stat.** (1425). Just beyond this to the rt. is the *Campo de la Matansa*, where a battle was fought with the Moors. On the l. may be seen a considerable fragment of the Roman aqueduct, which supplied Calahorra with water.

74 m. **CALAHORRA Stat.** (8000).

The Calagurris Nasisca of the Celtiberians. This most ancient town rises on a gentle slope, watered by the river Gidacos, which empties itself close by into the Ebro. The main ascent by the Calle Grande leads to the plaza.

The district of Calahorra is one of the most fertile in Spain, and produces fruits and vegetables of excellent quality, which are largely exported, preserved in tin cans.

Ancient Calagurris rivalled Numantia in heroic and desperate resistance to the Romans, who—under Pompey—besieged it A.U.C. 678, without success. It was, however, taken four years afterwards by Afranius, after a famine so dreadful that it passed into a proverb; husbands are said to have eaten their wives, and mothers their children. Of ancient Calagurris some portions still remain, and the sites of the *circus maximus*, the *aqueduct*, and of a *naumachia* can still be traced. Calagurris was the birthplace of Quintilian, and of Aulus Prudentius, the first Christian poet, who has left us a hymn written in honour of the city tutelars.

Modern Calahorra blazons on her shield "two naked arms fighting with swords, from which sparks issue," in reference to a vision which Hannibal beheld when he captured the city. The crest is a woman wielding a sabre in one hand, and a naked arm in the

other, with the motto, *Prevaleci contra Cartago y Roma*. The *Cathedral* is very ancient; it occupies the site (on the margin of the river) where the city tutelars, *Emeterio* and *Oledonio*, were decapitated (in the year 300). It was raised to a see in 1045 by Gracia VI. conjointly with Santo Domingo de la Calzada. The original edifice was almost destroyed by one of those inundations to which the city is still subject. It was restored in 1485 by *El Maestro Juan*. The additions beyond the transept are 17th- and 18th-century work. The principal portal and façade, as well as the chapel of the *Epifania*, were altered in the time of Philip V. In the *Casa Santa* the tutelars are said to have been imprisoned. Their heads, upon being thrown into the Ebro, after decapitation, floated away together into the sea, and having coasted Spain and passed the straits, worked themselves up to Santander; they attracted the attention of a sailor (St. Andero) who brought them to shore. The bodies themselves remain at Calahorra, where they are the object of a pilgrimage on the 31st of August.

Diligence to Sigüenza by the baths of Arnedillo and Soria (Rte. 5).

88 m. **Alfaro Stat.** (5500.) This ancient town is washed by the *Alhama*. The brick *Colegiata* is a 17th-century edifice with finely carved choir stalls. The Town-hall in the Plaza Mayor is a fine building.

Diligence to Agreda by the baths of Fitero (Rte. 6).

91 m. **Oastejon Junct. Stat.** (B.) Rly. to Zaragoza or Pamplona (Rte. 155).

## ROUTE 5.

CALAHORRA TO SIGÜENZA, BY THE BATHS OF ARNEDILLO AND SORIA. 125 m.

Good carriage road. Rly. projected. Omnibus to Soria in 11 hrs., 50 reals. No berlina (coupé).

The first portion of this rte., up the valley of the Cidacos, is picturesque, and the site of Numantia may be visited at Garray. Extra conveyances run to the baths of Arnedillo during the season, June 15 to Oct. 15. Calahorra is quitted by the *Puerta Vieja*, and the road ascends the l. bank of the Cidacos to

10 m. **Arnedo** (3800), situated under a high terrace of rocks on the l. bank of the Cidacos, in a fertile plain, teeming with fruit, wine, and olives. The gorge gradually widens out, and the road passes through prosperous orchards and gardens. 2 m. beyond Arnedo, on the opposite bank of the river, is the prettily perched ancient convent and palace of *N. S. de Vico*. The present proprietor has restored them, and they are now used as residences. The gorge becomes narrower again as we approach

17 m. **Arnedillo** (1800), in a deep ravine. 5 min. beyond, to the l., are the **Baths of Arnedillo**, on the rt. bank of the river, which is crossed by a wooden bridge. These baths are situated at the foot of a spur of the *Peña Irasa*, termed *Monte de la Encineta*, whence issue the saline waters at a temperature of 125° Fahr. To the N., on the opposite side of the river, is the lofty *Sierra la Hez*. Stone, gravel, gout, rheumatism, scrofula, neuralgia, and paralysis are benefited by the usual course of baths. Vapour baths are also given.

From Arnedillo the road continues to ascend the l. bank of the Cidacos, but the valley contracts, and is desolate and dreary to

24 m. **Enciso** (2200). Several cloth factories have been established here. The province of Soria is shortly entered to

31 m. **Yanguas** (720).

In the little ch. of *San Miguel*, to the rt. on entering the village, is an elaborately carved altar in a small chapel on the N. side. The road gradually ascends over dreary wastes to

44 m. **El Puerto de Oncala** (4740 ft.). Here the *Sierra de Alba*, the watershed of the Ebro and Duero in this district, is crossed, and we descend the fertile valley of the *Merdancho*, an affluent of the Duero, to

57 m. **Garray** (350). Prettily situated at the junction of the Duero and the Tera. A short distance E., on the l. bank of the Duero, is a hill where may be inspected the ruins of **Numantia**; which, with *Saguntum*, was so celebrated in ancient history. The remains of streets, houses, tombs, &c., which are now found, are not those of the pre-Roman city, but of a second, or even third town which was built over the ruins of the first; for the antiquities which are found are all of the period of the Roman emperors.

Crossing the Duero by a handsome stone bridge of 16 arches, we reach 62 m. **SORIA** (6500).

This ancient city (3505 ft.) lies upon an uneven slope on the rt. bank of the Duero. It is essentially agricultural, and is the capital of its province, which is one of the poorest and most sparsely inhabited in Spain. But few vestiges of its old walls, built in 1290, now remain. It was surrendered to Castile by Aragon in 1136, and subsequently ceded to the famous Talbot by Don Pedro the Cruel, about the year 1630, in reward for his services, but our brave countryman could never obtain

possession. Soria is one of the towns in Spain in which a great number of buildings of the 12th and 13th cents. may be met with; they have been very little visited or described. The ecclesiologist will find in this locality specimens of the highest interest, and there is hardly a ch. in the city without some reminiscence of the Romanesque period of architecture. To the l., at the lower end of the *Calle del Collado*, is a plaza, wherein stands the handsome balustraded façade of the *Palacio del Conde de Gomara*, now the residence of the civil governor of the province. Hence the *Calle de San Pedro* leads E. to the parish ch. of *San Pedro* on the l., a fine Doric edifice, with good choir-stalls, and a "Descent from the Cross" in the *trascoro*. The return may be made by the parallel *Calle Rical* to the S., where the remains of the portals of *San Nicolas* are worth a visit. The Romanesque façade of *Sto. Domingo*, to the N. of the city, at the back of the post-office, should also be observed. The city was sacked by Ney in November, 1808.

**PROMENADES.**—In the summer, the *Paseo del Espolon* and *Paseo de Madrid*, both at the W. end of the city. In winter the arcaded *Calle del Collado*, which is the main street running through the centre of the city, and contains the best shops.

An interesting excursion of about an hour can be made across the river to the hermitage of *San Saturio*. Proceed down the hill past *San Pablo*, and cross the Duero by the fine stone bridge of 8 arches. A few yards to the l., between the river and the road, are the ruins of the ch. of *San Juan de Duero*, formerly a convent of the Templars. The cloister is very fine, with interlaced arches and curious capitals. One of the arches of the wall to the rt., which is dated in the 13th cent., demonstrates how long Romanesque architecture was employed in Spain. To reach *San Saturio* turn to the rt. from the E. end of the bridge along the *Agreda* high road for about  $\frac{1}{2}$  m. Here pass

under an archway and proceed about  $\frac{1}{2}$  m. along the river bank by a poplar-planted drive to the hermitage. It is picturesquely perched under the *Sierra de Sta. Ana*, and the views of the valley of the Duero are magnificent. In the chapel are some fair frescoes and pictures of scenes in the life of the tutelar saint. A subterranean chapel, with sepulchres, winding passages, and staircases, has been cut out of the living rock.

Quitting Soria S. by the Paseo de Madrid, the road follows the rt. bank of the Duero for 4 m., and then traverses a poor country, till the river is crossed by an ancient stone bridge of 13 arches, as we enter

21 m. **Almazan** (2775), situated on the l. bank of the Duero (3100 ft.). On the rt. bank of the river is a beautiful promenade. In mediæval times this town was an important fortress, the ancient *enciente* of which may still be traced; but everything was destroyed by the French in 1810. On the N. side of the Plaza Mayor is the mansion of the Counts of Altamira. The parish ch. of *Sta. Maria de Campanario*, on the highest ground at the W. end of the town, has much the appearance of a fortress, and has been freely restored. *San Pedro y San Andrés*, in the centre of the town, is surmounted by an elegant tower with an open gallery.

46 m. **Salinas de Medinaceli**, where the rly. is taken to (17 m.) Sigüenza (Rte. 23).

## ROUTE 6

CASTEJON TO AGREDA, BY THE BATHS OF FITERO. 35 m.

Diligence in the season, from June 1 to Sept. 30.

Castejon Junet. Stat. (Rte. 4). Thence to

6 m. **Corella** (5460), a clean and well-built town on the l. bank of the Alhama. Many of the houses have balustrades. Here the river is crossed to reach

8 m. **Cintruenigo** (2970). Another well-built town on the rt. bank of the Alhama. It was the ancient *Centronico*, and Alonso el Batallador retook it from the Moors in 1117.

4 m. to the rt. of Cintruenigo, following the l. bank of the Alhama by an excellent carriage road, is **Fitero** (2900) a pleasant and prosperous town, situated in the midst of a fertile plain watered by the Alhama, and divided into two quarters, the old and the new. In the parish church of *Sta. Maria* are two alleged *Murillos*. One, a "Descent from the Cross," is in a chapel on the l.; the other, the better of the two, is in the sacristy. The carriage road continues up the river another  $2\frac{1}{2}$  m. to **Los Baños de Fitero**. The two springs are saline (117° Fahr.). The bathing accommodation at both establishments is well arranged, and the marble baths are clean and comfortable. Nervous affections, gout, chronic rheumatism, and lumbago are said to be much benefited by a course of treatment here. The baths of **Gravalos**, 5 m. to the N.W. of Fitero, may also be reached by carriage road. The springs are cold and sulphurous, and are chiefly used for scrofula and skin diseases.

From the town of Fitero there is a direct carriage road of 5 m. to Agreda, but there are no public conveyances thereon. Travellers without horses or a hired vehicle should therefore return to Cintruenigo and take the coach. 6 m. from Cintruenigo, a little to the l. of the road, is the *Mojon de los tres Reyes*, a landmark defining the junction of the three kingdoms of Old Castile, Aragon, and Navarre. Distant views of the Moncayo (Rte. 156) are gained towards the S.W., as we reach (19 m. from Cintruenigo)

**Agreda (3000).** W. of the town is a pleasant promenade, *El Paseo de los Olmos*, on the l. bank of the river. Agreda was the Roman *Græcubis*. Here are mansions of the Count of Ayamonte and the Marquis of Velamazán. The river Queiles is crossed by a single arched bridge. It is carried underground as at Granada, with the plaza, a fountain, and the town hall over it. The front of the latter is carved with elaborate reliefs. The *Iglesia Mayor* rises with a slim spire. It is remarkable for its battlemented balustrade of enriched brickwork. The frontal of the high altar and the cloisters are worth notice. Agreda vies with Avila in its sainted Maria de Jesus, an abbess of the convent here.† Philip IV. visited her in 1643, and for 22 years corresponded with her on state affairs.

Carriage road from Agreda to (80 m.) Soria (Rte. 5).

† Read her biography by José Ximenez Samaniego, 4to., Madrid, 1720. See also Geddes' 'Tracts' (ed. London, 1730), vol. iii. p. 141.

## ROUTE 7.

BURGOS TO LOGROÑO, BY BELORADO AND NAJERA. 74 m.

Carriage road. A private conveyance must be hired, as the rly. *viâ Miranda de Ebro* has supplanted the coach. The road, in good order nearly all the way, passes through the district of *La Rioja*, of which Logroño is the chief place. It is so called from the river *Oja*, which rises under the peak of *San Lorenzo* (7555 ft.), flows past *Sto. Domingo de la Calzada*, and enters the Tiron just above its junction with the Ebro at Haro. This rich valley is in the shape of an S, being about 85 m. long and from 28 to 31 m. wide. It is divided into *Rioja Alta* and *Rioja Baja*. The former extends from *Villafranca Montes de Oca* to Logroño; the latter from the last-named city to Agreda. The rich tertiary soil produces all kinds of fruits and vegetables, with wine, oil, and cereals in such profusion that it is called *La Andalucía del Norte*.

Leaving Burgos (Rte. 1) by the *Calle de Vitoria*, the high road to that city is followed for  $\frac{1}{2}$  m., when we turn to the rt., and presently cross the Northern Rly.; the convent of *Miraflores* rising finally to the rt. The road traverses an uninteresting country to

12 m. **Zalduendo (250).**  $2\frac{1}{2}$  m. N., in the valley of *Atapuerca*, the battle between Ferdinand I. of Castile and his brother Garcia of Navarre, was fought in 1053, in which the latter was killed, and buried at Najera. Thus the *Rioja* was annexed to Old Castile. The quarries of *Atapuerca*, now disused, furnished a handsome marble (see *Burgos*). The road gradually ascends the slopes of the *Montes*

*de Oca*, which form the W. boundary of the *Rioja*, to

22 m. **Villafranca Montes de Oca.** This town (2935 ft.) is situated under some enormous rocks on the l. bank of the *Oca*. The country here assumes a more fertile appearance, and we descend to the valley of the *Tiron*, which is crossed by an old stone bridge of 11 arches as we enter

29 m. **Belorado** (2500), a prosperous agricultural town. The road shortly enters the province of *Logroño* and proceeds to

41 m. **Santo Domingo de la Calzada**, "of the causeway" (4100). This city is strikingly situated on the rt. bank of the *Oja*, crossed by a bridge of 16 arches, and rises with its tall belfry over a rich plain. It is well built and laid out with several handsome promenades. *Sto. Domingo* shares with *Calahorra* the dignity of a bishopric, resembling *Jaen* and *Baeza*, and our Bath and Wells. The Cathedral, of early Gothic, was begun in 1180 by *Alonzo VIII.*, and finished in 1235, but was much injured by fire in 1825. The choir, high altar, and chapel of the tutelar *Santo Domingo* are in the *Berruguete* style. The screen of the chapel of the *Magdalen* is a fine specimen of the plateresque. The tower is separated from the main edifice by a street. This *Santo Domingo* was not the Holy Inquisitor, his namesake, but a local saint born in these parts about 1010.†

The road traverses the plain of *Sto. Domingo* to

53 m. **Najera** (2600). This town rises on the l. bank of the *Najerilla* (called here *el Canal*), in a rich vega, under a ruined castle, which crowns the hill. Now decayed, it was once the court of *Navarre*, and here *St. Ferdinand* was crowned. The Benedictine church of *Sta. Maria* is fine and well kept. The library, however,

† His good works are fully detailed in '*Anguiano*;' consult also *Sigüenza's* '*Historia de la* 'ten,' &c., iii. ch. x.

and archives have been sadly pillaged. This also was once a sort of *Escorial*, for here lie 35 bodies of the royal families of *Castile* and *Navarre*. The elaborate *Coro* was carved by *el Maestro Andrés*, and *Nicolas*, in 1495, with delicate tracery, and the retablos painted by *Juan Vascardo* and *Pedro Margotedo*, in 1631. There is an early painting by *Maestro Luis* (1442).

From *Najera* an interesting excursion may be made (10 m. S.W.) to *San Millan de la Cogolla*. Good carriage road. Cross the *Najerillo* and turn to the rt. The road passes through a picturesque and fertile valley, with fine views of the *Sierra de San Lorenzo* to the S.W., to *Badaran*. Here the *Cardenas* is crossed to

*San Millan* (850), so called from its tutelar, whose legend is fully given by *Anguiano*. Born in *Rioja*, he died about 564, and *Bishop Braulio* wrote his life in 638. Originally a shepherd, he passed 40 years in a cave on the *Cerro de San Lorenzo*. This poor hamlet was famed for its once noble Benedictine convent, *de la Cogolla*. The upper and elder convent, *el Sounso*, was founded in 537 by *St. Millan* himself; but when the monastery increased, the acclivity became inconvenient, so in 1053 the holy body was brought down, and a new convent was built in a pleasant spot lower down, called *el de Abajo*. But only a few fragments of this can be traced, as the monks moved again, and in 1554 raised the present pile, which, from its splendour, was called the *Escorial de Rioja*; it is built in the severe style of *Herrera*. The cloister contains curious tombs, and among them those of the seven *Infantes de Lara* (?); the ch., large as some cathedrals, and now used as a *parroquia*, was built in 1642. The retablo represents the tutelar, on a white horse, charging the *Saracens*: his other miracles, casting out devils, putting out fires, &c., are figured at the sides. The ashes of *San Millan* were collected in the year 1033 by *Sancho el Mayor*, who ordered a chest to be made to contain them, which still exists in the church. The names of *Apparatio* and *Rodolpho*,

which appear on it, are thought to be those of the artists who made it. This chest is  $1\frac{1}{2}$  yd. long,  $\frac{1}{2}$  yd. high, and is covered with 22 compartments of highly interesting ivory plates, with carvings representing episodes from the life of St. Millan. In 1808 the French stripped the chest of its gold and silver ornaments, but fortunately neglected the fine old ivory carvings. The rich library has been much pillaged. The choice things have been moved to the Academia de la Historia, at Madrid; some of the MSS. were of the 9th centy. The library still possesses a copy of the polyglot Bible of Ximenez. In the lofty tower bell-fanciers may look at one called *La Bomba*, of the date 1269. But the glories of St. Millan are passed. Sequestration has succeeded to the "repairs and beautifyings" of Ventura Rodriguez, and farmers have taken the places of the friars, and bullocks and asses of the monks. Besides this saint, here was born *Gonzalo de Berceo*, one of the earliest poets of Spain.

62 m. *Navarrete* (1800). Between this place and *Najera* the battle took place, April 3, 1367, which replaced the perfidious, cruel, and ungrateful Don Pedro on his throne. Our Black Prince was Don Pedro's ally, whilst his rival, Enrique de Trastámara, was assisted by the French bands of Du Guesclin.

Hence there is a direct road of 7 m. N.E. to Logroño; but the more usual course is to continue N. as far as

65 m. *Fuenmayor* (1950), which has a rly. station, nearly 2 m. distant, where the train may be taken to

74 m. *Logroño* (Rte. 4).

## ROUTE 8.

BURGOS TO MADRID, BY LERMA, ARANDA DE DUERO, AND SOMOSIERRA. COACH. 153 m.

The road leaves Burgos (Rte. 1) by *el Fuente de San Pablo*, and passes through the villages of *Sarracin*, *Cogollos*, and *Madrigalejo*, crossing the *Rio Arlanza* on a fine bridge of 9 arches to reach

23 m. *Lerma* (2400). The palatial residence of the Duke de Lerma, minister to Philip III., now in ruins, was built in 1604 by Francisco de Moro, a pupil of Herrera, and destroyed by the French. *La Colegiata de San Pedro*, with a classical portal, was also built by this duke: it contains the superb monument of the Cardinal Lerma in a kneeling position by *Pompeo Leoni*.

[A highly interesting détour of 75 m. can be here made by the equestrian tourist by which the dreary high road to Aranda de Duero may be avoided. It can be accomplished in two long days, the intervening night being passed at *Arauzo de Miel* or *Huerta del Rey*; both of which afford wretched accommodation. A local guide is indispensable, and be sure to attend to the provend. The fine scenery and numerous objects of interest, however, fully compensate for such discomfort. Unmounted travellers had better proceed to Aranda de Duero, where animals and a trustworthy local guide may be procured, and the excursion can be made in the reverse direction. Leaving Lerma we proceed by the carriage road up the rt. bank of the Arlanza to

14 m. *Covarrubias* (1700), in a secluded hollow on the river, with a



fine *Colegiata* among the ruined remains of the massive mediæval buildings. Obs. the square tower in which Doña Urraca was immured by the Conde Fernan Gonzalez. Hence we follow the excellently engineered carriage road, still on the rt. bank of the river, for 5 m., to the remains of the ancient Benedictine Carthusian monastery of *San Pedro de Arlanza*. The ruins are prettily situated on a rocky site between the high road and the brawling stream, and are in a fair state of preservation. This monastery existed in the time of the Goths, as in it Wamba took the cowl: it was restored in 912. Count Fernan was buried here with his wife Sancha. He was the real founder of the Castilian monarchy, and a perfect hero of romance, being always up to his elbows in adventures; his grand deeds were the defeats of the infidel at Lara, at Osma, and Piedrahita; his escape from prison by the aid of his true wife, and other spirit-stirring incidents, just when history was hovering on fiction, are told in some charming old ballads (see Duran, v. 27).

Returning for about a mile we cross to the l. bank of the beautifully wooded Arlanza, and strike N. by the roughest of bridle-paths for 5 m. to the village of Contreras, pleasantly situated in a valley of fertile meadows. Crossing the western spur of *La Mirandilla* we descend to the roofless ruins of the ancient Benedictine convent of *Santo Domingo de Silos* (5 m.). It is situated in a hill-girt valley, watered by the brawling *Mataviejas*. The bare capitals of the double-galleried Byzantine cloister still remain standing; quaint figures of the 10th or 11th century ornament the doorway. A beautiful *arqueta* (ark) in blue and gold, and a jewelled paten, with another Byzantine ark and chalice of St. Dominic, have been removed to Madrid. The tutelar *Santo Domingo*, born circa 1000 near Najera, was abbot of this convent for 23 years. He worked many miracles alive, and when dead delivered so many captives at Algiers (whose countless chains hung at the convent gate) that the feat passed

into a synonym of infinity. *No te bastarán los hierros de Santo Domingo de Silos*. Hence over mountain and glen, through parklike scenery, wooded with oak, pine, and cedar, and freshened with rivulets, by *Aranzo de Miel*, 11 m., to *Huerta del Rey*, 3 m. Thence  $4\frac{1}{2}$  m. to

*Peñalva de Castro*, the white rock of the camp, that lies under a hill to the N., the site of ancient *Clunia*, which, with its capitals, inscribed columns, and "old stones," served as a quarry for building this modern hamlet. Just to the l. of the ascent, rises ancient *Clunia*, placed on a conspicuous height, with a fine view. Fragments of the theatre, about 70 yards wide by 50 long, jut out of the hill-side; 10 rows of steps and part of the proscenium are tolerably perfect. Bushels of engraved stones have been found amid the ruins; it is an unworked mine of antiquities. Some few of its curiosities now enrich the Museum of Burgos. (Consult the '*Historia del Obispado*.') The ancient town is gone all but a few stones: the scene is now desolate, and a single peasant vegetates where multitudes once swarmed. The town cross was made from a Corinthian shaft. Now turn down by a hermitage to the castle-crowned village of ( $1\frac{1}{2}$  m.)

*Coruña del Conde* (550). The corruption of *Clunia*—*Crunia*: it lies a little way beyond the base of the hill on the opposite side. Leaving *Coruña* to the rt. is a Romanesque chapel, constructed out of ancient fragments, where the doors of the 12th cent. contrast with classical cornices and festoons. Thence, by a  $7\frac{1}{2}$  m. ride down the rt. bank of the *Rio Arandillo*, wherein trout are plentiful, to picturesque, imposingly-situated

*Peñaranda de Duero* or *de la Perra* (1500), so called from a bitch observed in a hole in the wall, which pointed out to the Christians an adit to capture the castle, on the hill above, from the Moors. The ruined castle, the tumble-down houses, the pictur-

esque paupers and rags to match, will delight the artist. The decaying palace, a mixture of Saracenic and Moorish style, is the *Casa solar* of the powerful Zunigas, counts of Miranda. The Conde de Montijo is now the head of the family, and the ex-Empress of the French a scion of the house, to whose nephew, the Duke of Alba, this time-honoured ruin belongs. The plateresque portal is decorated with a now mutilated bust of Hercules. The double-galleried court has a staircase ornamented with medallions. In front of the palace is the Gothic *Rollo y Picote*, emblems of feudal days, when this great family possessed the right of the *Horca y cuchillo*. The *Colegiata* contains some fine tombs and urns of the Mirandas, many brought from Genoa. Several busts of Roman emperors are let into the façade of the church. A cart-road leads hence down the rt. bank of the *Rio Pilde*, through flat uninteresting country, to Aranda de Duero, 10 m.]

From Lerma the diligence-road traverses an uninteresting country to

42 m. **Gumiel de Izan** (2200). The *Parroquia* has a portal erected in 1627, and enriched with Apostles, cardinal Virtues, the Assumption of the Virgin, and her Coronation.

49 m. **ARANDA DE DUERO** (5050).

The S. portal of the *Parroquia* is in the Gothic style of Ferdinand and Isabel, whose badges are mingled with the shields of the Enriquez, admirals of Castile: obs. the scale-form stonework over the door, which has good carved panels and rich niches and statuary, with three alto-relievos representing the Bearing the Cross, the Crucifixion, and Resurrection. The retablo contains subjects from the life of the Virgin. The fine retablo, pulpit, and sepulchre wrought by Juan de Juni for his patron Alvarez de Acosta, Bishop of Osma, have been removed from the Dominican Convent to the church of San Francisco, El Colegio. In the sacristy may be seen a good Descent from the Cross, which formed

part of the retablo. The convent and bishop's palace were gutted by the French.

The overhanging balconies of the houses, and the groups of peasants in the market-place, are very picturesque. The women wear red stockings, and petticoats of thick serge, green and blue. The neighbourhood of this decayed town was formerly celebrated for its vineyards, which, although now neglected, have their patroness and history. The grand local fête is held Sept. 8th, and is a sight which should not be missed by the artist. The road leaves Aranda by a shady avenue of poplar-trees; it traverses an arid depopulated plain to

73 m. **Boceguillas** (540). The lofty Somosierra range stands boldly against the sky line, and the ascent gradually commences.

89 m. **Somosierra**. A wretched hamlet. The pass over this dreary district is often blocked with snow in winter and is placed on the dorsal spine of the granite serrated barrier. It is the natural gate and defence of Madrid, and upon the occasion of Napoleon's march upon the capital it was strongly occupied by the Spaniards with 16 cannon (Nov. 30, 1808). These 12,000 valiant men, although guarding a position almost impregnable, abandoned their guns, without a show of fight, at the mere sound of the horsehoofs of an advance guard of the French, consisting of a few hundred Polish lancers led by Krasinski. Thus Buonaparte reached Madrid without encountering a single opponent.

97 m. **Buitrago** (1480). A picturesque and flourishing town on the rock-bound Rio Lozoya.

143 m. **Alcobendas** (1350). The neighbourhood is fertile and produces much wine.

147 m. **Fuencarral** (2400). To l. of this wind-blown town is an old mansion of the Mendoza family, now be-

longing to the Duke of Osuna. Here Napoleon I. lodged from the 2nd to the 22nd December, 1808; and here he received the Madrid deputation headed by the traitor Morla. The last few miles of this route traverse the desert country which immediately surrounds

153 m. **Madrid (Rte. 2).**

## ROUTE 9.

VENTA DE BAÑOS TO SANTANDER, BY  
PALENCIA AND TORRELAVEGA. RAIL.  
144 m. (Finest views on the rt.)

**Venta de Baños** Junct. Stat. on the Northern Rly. (Rte. 1.)

7 m. **Palencia** Junct. Stat. Omnibus to inn, with luggage, 1 pes.

**PALENCIA**, the Roman *Pallantia*, and the seat of the first university founded in the Castiles, is situated on the Carrion, which is crossed by a fine stone bridge of 8 arches. The University was founded in 1208, but removed to Salamanca in 1239. The city is healthy and cold. It stands with its trees, like an oasis in the wide shelterless plain. One long street, the *Calle Mayor*, intersects the city, running from the *Puerta de Leon* on the N. to the *Puerta del Mercado* on the S. Roman antiquities are frequently found, and a Roman cemetery has been discovered on the road to *Monzon*, from which tombs and inscriptions have been sent to the Archæological Museum at Madrid. The city, well placed for commerce on its river and canal, is famous for its linen manufactories.

The Cathedral was begun in 1321 and finished in the 16th centy. on

the site of one raised by Don Fruela over the cave of San Antolin, to whom this church, in common with many others in these districts, is dedicated. The architecture is not remarkable for its purity, but the general effect of the interior is in the highest degree picturesque. The church consists of nave, aisles, double transepts, triforium, and clerestory, all late Gothic and Renaissance as far as the W. transept, where early work begins in the string course of main piers. The entire E. end is of good middle pointed work, except the inserted chapel; (see below). The fine retable, reformed in 1530, composed of 12 paintings and 26 compartments of sculptured figures, is by a German hand. At the sides are two Gothic sepulchres of Francisco Nuñez and Rodrigo Enriquez. The Reja, by Francisco Villalpando, a native of Palencia, and pulpits, are decorated with Renaissance arabesques. Between the presbytery and *coro* is buried Luis Cabeza de Vaca, ob. 1556, the master of the Emperor Charles V. (slab tomb, under the carpet).

The Gothic choir-stalls, panelled with late-pointed tracery, are Flemish in style, but were carved in 1410 by the Valencian sculptor Centellas, and enlarged in 1519 by *Pedro de Guadalupe*. Outside the *coro* at each side are two Gothic and Renaissance altars, one of the latter, on the N., having a Byzantine Christ, with saints. Here are some well-carved doors, leading into the *coro*. In the centre of the *trascoro* is an interesting Flemish triptych, on panel, of the 16th centy. It is divided into 8 compartments, representing the life of our Lord; in the centre and largest panel the *Donatario* is represented kneeling before the Virgin. On the side doors there is a long inscription, giving the history of the picture. Two finely carved wooden doors lead hence also into the *coro*.

At the foot of the altar a staircase descends into the cave of San Antolin: it contains nothing of artistic interest, but the staircase itself is beautifully carved in arabesque by Juan

*de Flandes.* Close by is a fine wooden pulpit, with the 4 doctors on panels, and Apostles and martyrs in canopy above, by *Valmanesa*.

In the isolated *Capilla de los Curas*, to the E. of the *Capilla Mayor*, is the tomb of Queen *Urraca* (1189) high up on the l. wall. Outside this chapel on the N. is a good recumbent effigy of a nun. Three of the chapels in the *chevet* are of good early Geometrical date. In the second on the l. (*San Isidro*) is an altar frontal of gilded Cordovan leather. The third has a remarkable sepulchre (on l.) of *Pedro de Pina* (1403), with inscription in red and black letters. Passing the extravagantly ornamented plateresque ch. of *San Pedro*, on the S. side of the isolated chapel is a good scrolled iron *reja*. In the presbytery is a good painting of *San Florian* standing under a Gothic canopy.

On the S. side of the *coro* is a good early Spanish Visitation, with SS. John Baptist, Andrew, Laurence, and Stephen.

The painted glass is by *Maestro Santillana*. The cathedral is full of remarkable monuments, scattered through the different chapels.

The Sacristy has a finely-wrought custodia of 1585 by *Juan de Benavente*, some handsome vestments and altar frontals, and a series of 12 architectural landscapes on ivory panels, from Italy. There is also a custodia of gold, in form like a lantern, jewelled and enamelled; and a silver-gilt casket by *Antonio Becceril*, more ancient, and beautifully chased. Through a hole at the *lavamanos* may be seen a curious profile of *Charles V.* The little columns of mottled red and yellow marble are from *Azpeitia*. Crossing the transept, a late Gothic doorway of 1535, surmounted with a figure of the Virgin, leads into the spacious but uninteresting cloister. On the S. wall of the nave hangs a good St. Peter by *Ribera*. Further on, a plateresque doorway at the S.W. corner of the ch. leads into the *Sala Capitular*. Here is a large Marriage of St. Catharine

by *Cerezo*, fairly good in colour; a copy of *Gossaert's* well-known Virgin and Child (*Antwerp Museum*); a Crucifixion, with a good coloured relief of the Deposition below it; 4 fine tapestries; and a Persian carpet of the 15th cent., used as a table-cloth.

The 1st chapel in N. aisle has a good Catharine of Siena by *Zurbaran*. High up on the E. side of S. transept is a curious clock, struck by a knight, a Moor, and a lion.

*San Pablo*, to the N.E. of the town, a Dominican convent of the 15th cent., is chiefly remarkable for the superb sepulchres of the *Rojas* family, with kneeling figures of the Marquis of *Poza* and his wife (1557), beneath a round arch on the l. wall of the chancel. Above is Christ at the column, with the Annunciation and St. Dominic.

The *retablo* is well carved, and there is a good late pointed arch in a chapel to rt. of the chancel. The 1st altar, l., has a curious early Spanish painting on gold ground. Over the entrance are handsome stalls, with elaborate late-pointed canopies.

\**San Miguel*, S.W. of the hotel, is one of the best examples of a Spanish parish ch. existing. It has a nave of 3 bays, with clustered piers and finely-pointed arches; large clerestory windows, but no triforium; transepts which do not project beyond the aisles; and 3 E. apses. All is excellent work of the 13th centy. There is a good steeple, and the wreck of a fine W. doorway.

\**San Francisco*, opening out of the N.E. angle of the *plaza*, is of equal interest, though less well preserved. It is entered by a W. portico, with pointed arches and a good bell-cot. The interior is modernised, except the chancel arch and apse, and the end of N. aisle, with an early arch adjoining it (13th centy.). Vaulting of choir late-pointed. The sacristy has a splendid *artesonado* ceiling in 8 triangular panels; and in the ante chapel leading to it is a kneeling effigy of a

knight and page, with another figure, enclosed within a late-pointed tomb.

**San Lazaro**, a 15th-centy. ch. S.E. of the *plaza*, and close to the city wall, has a good copy of a Virgin and 2 children by *Andrea del Sarto* over the high altar. A small ch. on the rt., in a street leading from hence into the *Calle Mayor*, has a remarkably good Renaissance doorway.

#### PROMENADES.

W. of the Cath. a picturesque bridge crosses the Rio Carrion to some mills, and the *Isla del Sotillo del Obispo*, on which little island Charles V. held a grand tournament. Crossing another arm of the river by a mill, we soon reach the basin of the Palencia Canal, and regain the city by the newer bridge.

The *Paseo* is a small but pretty garden at the S. end of the *Calle Mayor*. A pleasant walk may be taken round the town, under the line of the demolished walls.

40 min. walk N.E. of the town, at the top of a bare conical hill, is the hermitage of *Cristo de Otero*, commanding an extensive view over the dreary plain.

From Palencia the rly. continues through a country said to be marvellously fertile, but wholly without interest.

15 m. **Monzon de Campos Stat.** (800) lies in the centre of a plain, out of which rise two hills with the ruins of castles at the top of each.

21 m. **Amusco Stat.** (1690). A miserable place, with 2 conspicuous churches. In the larger of these, the *altar mayor* represents the 12 Apostles, with St. Peter, attired in pontifical robes, in the centre. The fête day of the patron saint takes place on the Sunday which follows the 15th of August: it is a grand occasion, with bull-fights, fireworks, and dancing.

24 m. **Piña de Campos Stat.** (1180). In the immediate neighbourhood are the

ruins of a castle with embattled towers. Near this vill. the Canal de Castilla, and the Rio Ucieza are crossed by the rly.

28 m. **FROMISTA Stat.** (1600). The Romanesque Ch. of *San Martin* is interesting. In the Ch. of *Santa Maria* are some good Gothic paintings.

[About 10 m. to the l. (diligence daily) is the town of **CARRION DE LOS CONDES** (3400). The Ch. of *Santa Maria* is very ancient. All that remains of the Ch. of *Santiago* is a fine Romanesque doorway covered with sculptures. The Benedictine convent of *San Zoil* has a splendid cloister (1537-1577), richly ornamented with sculptures. The choir-seats and iron railing from the monastery of *Benevivero* (now in ruins) have been removed to *San Andrés*. The town itself is ancient and interesting, and has many fine specimens of domestic architecture.]

35 m. **Cabañas Stat.** (320). Close to the village on l. is a square embattled tower worth observing.

39 m. **Osorno la Mayor Stat.** (1330). After passing this stat. two bridges are crossed, which span the rivers *Abanade* and *Buedo*.

45 m. **Espinosa de Villagonzalo Stat.** (700). An ancient walled town.

53 m. **Herrera Stat.** (1550). On the l. are the picturesque ruins of a Moorish castle. A fine bridge of 4 arches crosses the *Rio Pisuerga*.

57 m. **Alar Stat.** (*Cantina*), (750). Here ends the Canal de Castilla, and the scenery improves. The line follows l. bank of river, and the country becomes hilly.

63 m. **Mave Stat.** Just beyond this stat., the rly. follows the river *Pisuerga* through a curious and highly picturesque \*gorge between vertical rocks.

69 m. **AGUILAR DE CAMPOS Stat.** (1450). Two hills rise out of the plain, each crowned with a ruined castle: the nearer one belonged to the Lords of Aguilar, the other to that brave warrior *Bernardo del Carpio*. The ancient Con-

vent of Santa Maria, situated in a beautiful valley at the foot of one of its hills, is interesting. It is, however, sadly dilapidated, and most of the fine capitals it contained have been taken to the Madrid "Museo Arqueológico." In a cave near this, it is said, are buried Bernardo del Carpio, and Fernando Gallo, his right-hand man in war. Visit also the Romanesque ch. of Santa Cecilia, and the parish ch. of San Miguel, early pointed.

[Omnibus to Potes on Tues. and Fri., passing the coalfields of Cervera, from whence the botanist, artist, and angler may make for the romantic district of the Liebana. This wild and ill-used arboretum lies in the midst of crater-like valleys. The chief place, the picturesque town of

Potes (Rte. 10), will be good headquarters; it is situated at a point where the four charming valleys of del Prado, Val de Baro, Cereceda, and Cillorigo conjoin. This détour will lead the angler into one of the finest trout-fishing districts in Spain: the sport in the rivers Deva, Nansa, and Sal is excellent. The forests of the Liebana, although much neglected, are magnificent.]

72 m. Quintanilla Stat. (760). To the l. a small branch line, 3 m. long, leads to the coal-mines of Barruelo. The ascent, though continuous, has hitherto been almost imperceptible. The gradient becomes a little steeper, as the highest point of the line (3280 ft.) is attained at

82 m. Pozasal Stat. Almost immediately, on the l., is perceived the village of Cervatos, to which the line descends in bold curves, passing over a handsome viaduct. Close to the rly. is the little \*ch., a particularly fine specimen of Romanesque architecture. The façade of the principal entrance is sculptured with groups composed of figures in the most extravagant and indecent postures. This ch. probably dates from about the middle of the 11th centy. The interior is without merit. The rly. now passes

l. the village of Matamorosa with its mineral springs, and Fontibre (Fuentes de Ebro), near which is the rocky source of the Rio Ebro: it flows 342 miles through the Rioja, and divides Aragon.

89 m. Reñosa Stat. (3000). Buffet. Good cakes (*pantorillas*) are sold here. This tidy little town (2885 ft.) has a good street, and a bridge over the beautiful Ebro. It is a busy place, frequented by carriers: the fairs of July 25 and Sept. 21 are attended by most picturesquely dressed peasants. The mountainous district by which it is surrounded is called *las Montañas de Santander*. Some of the passes to the N.W. are very high: the *Portillo de Lasia* rises 3800 ft. and *de Lunada* 3400 ft. above the sea-level. There is excellent shooting and fishing amongst these wild hills.

After leaving Reñosa the railway crosses the Ebro over an iron bridge: immediately afterwards a tunnel of 1640 yds. is entered; after leaving it the road follows the course of the *Besaya*. The difficulties in engineering the line were very great; there are 20 tunnels within 20 m. Beyond that of Peña Uncion the country becomes very grand and beautiful. To the rt. on a hill surrounded by trees is the ch. of *Aldueso*. The hamlet of *Lantueño* nestles in the valley.

95 m. Santiurde Stat. (1200). The rly. here rises to a considerable elevation over the *Besaya*, shortly after descending through fine masses of calcareous rocks. Two tunnels are passed before reaching

97 m. Pesquera Stat. (400). [5 m. from this stat., at Agnayo, are calamine (carbonate of zinc) mines.] Here the carriage-road and river are seen far below on the rt., and the village of Barcena appears quite close in the valley, though distant 12 m. by rly. A fine piece of engineering now ensues. The line is carried back for 3 m. up the valley of the *Galerón* to gain a lower level, crossing that river close to

100 m. **Montabliz Stat.** The rly. here resumes its true direction, describing, however, two  $\frac{1}{2}$  circles, and curving back yet again to reach

109 m. **Barcena Stat.** (900). Just beyond, on the rt., is a picturesque flour-mill close to the rly., worked by a cascade.

111 m. **Portolin Stat.**, soon after passing which the extreme end of the loop is seen,  $\frac{1}{2}$  m. to the l., from which the train returned to Barcena.

113 m. **Santa Cruz Stat.** (1750). The ancient ch. is on the l. A modern mansion of the Marqués de Moriana, with pleasant gardens, and an ancient sq. tower, may be seen on the l. before reaching

115 m. **Las Fraguas Stat.**, where the rly., after passing through a tunnel, enters a pretty gorge, the carriage-road running on the l. bank of the river. Several more tunnels follow, and the rich valley of Buelda opens to the l.

123 m. **Las Caldas de Besaya Stat.** Here is a Thermal Establishment. The mineral waters (chlor. sod.) are very efficacious in paralytic disorders. Season, June 1 to Sept. 30. Temp., 96° Fahr. Besides *El Establecimiento* there are several comfortable lodging-houses, and the walks in the neighbourhood are pleasant. In the monastery there is an ancient image of the Virgin, rendered hideous by a modern dress.

[3 m. distant is the village of Yermo, with charming views, and a small ch. of the 12th centy. Outside are interesting stone carvings, representing St. George and the signs of the zodiac.]

126 m. **Torrelavega Stat.** This is the stat. to which the diligences from Asturias carry their passengers (see next Rte.). *Café* opposite the rly. The town (7190) has a thriving aspect, and would be good headquarters for an angler. 4 m. W. are the Calamine Mines of Riocin.

Soon after leaving this stat. the rly.

crosses the Rio Paz by an iron bridge to

131 m. **Benedo Stat.**

[Omnibus in the season to the Baths of (5 m.) **Puente Viesgo**, (12 m.) **Ontaneda**, and (13 m.) **Alceda**. The route followed is the ancient diligence road from Santander to Burgos. It ascends the rt. bank of the Paz, crossing the river by a suspension bridge between the villages of *Carandia* and *Vargas* to

**Puente Viesgo**. Season, June 1 to Sept. 30. The mineral waters (95° Fahr.) issue from the limestone rock, pure and inodorous. They are efficacious in rheumatic disorders, scrofula, and in the general treatment of skin diseases. The baths are six in number, containing from 3 to 28 persons at a time. The road now ascends the beautiful valley of *Toranzo* by the l. bank of the Paz, and passes through some half-dozen villages to

**Ontaneda**. Season, June 10 to Sept. 30. The sulphurous waters (77° Fahr.) gush forth in great abundance from the surface of the rock, and impregnate the air around with the odour of rotten eggs. The water is peculiarly efficacious in cutaneous diseases, and is taken internally as well as in the shape of baths. A mile higher up the valley is

**Alceda**. Season, June 10 to Oct. 10. This is a most important thermal station in the lovely valley of *Toranzo*, frequented by the inhabitants of Santander in the summer. Numerous excursions can be made in the neighbourhood, and living is cheap throughout the valley. There are two establishments, as much as 16,000*l.* having been expended by the proprietor, Don Francisco Calderon, in erecting them and laying out the gardens. The volume of water (80° Fahr.) is considerable. The accommodation for invalids is most complete: mud baths, as well as douche, vapour, and ordinary baths are given.]

The rly. approaches the lower end of the deep bay of Santander, and skirts its shores.

144 m. Santander terminus Stat. No omnibus. Carriage 4 to 6 reals.

**SANTANDER** (44,750) is a thriving port, situated on a wide estuary opening to the east, and separated from the sea by a rocky promontory which gives good shelter from N. and N.W. winds. On the W. side of this promontory, facing the Atlantic, is the *Sardinero*. Close at hand, but facing south, is the bathing establishment of La Magdalena, with an abandoned hotel. The handsome modern houses give Santander rather a French than a Spanish look. The busy quay (*Muelle*), with its cotton bales, hogsheads of sugar, flour-barrels, and bustle, contrasts with the fishy poverty of the old town. Here porters' work is partly done by women, who unload vessels arriving with coal from England and dried fish from Norway, and load those carrying away iron ore.

The environs of Santander are pleasant, and studded with country houses and orchards. The fresh-aired walks on the hill command beautiful views over the bay S., and open sea N. The promenades are charming: the *Paseo del Sardinero* leads E. to the bathing establishment, and to the lighthouse; the *Alamedas Primera* and *Segunda* lead W. to the mineral springs (see below). At the end of July a grand fair is held in the *Alameda Segunda*, which is prettily illuminated at night.

The drainage and sanitary arrangements are sadly imperfect, though improving, and the harbour at low water is sometimes most offensive. The town is abundantly supplied with water from the springs of *Molino*, 15 m. distant.

Santander was probably the Roman *Portus Blendium*; from hence, in 1248, St. Ferdinand's fleet sailed to blockade Seville, which is commemorated on the city arms. Here Charles V. landed July 16, 1522, to take possession of Spain; and from the same quay our Charles I. embarked to quit Spain after his romantic visit to Madrid: he arrived here on the 11th Sept., 1623 (old style, i.e. on St. Matthew's day, the 21st), and was nearly drowned on Friday the 12th (22nd), when going on board his ship: he sailed on the 17th of the

same month, and landed at Portsmouth on the 5th of October (Sunday) to the inexpressible joy of the English nation, although 26 years afterwards his then loyal subjects were equally ready to assist at his execution. Santander was made a *puerto habitado* (a port entitled to trade with South America) in 1753, and in 1775 it was declared a *ciudad* (city). The place was cruelly sacked by Soult, Nov. 16, 1808.

Santander was the scene of an engagement between the revolutionary troops and the royalist forces, commanded by General Calonge, during the short and feeble struggle made on behalf of ex-Queen Isabel, in Sept. 1868.

Santander is the residence of the provincial authorities, and the see of a bishop—suffragan to Burgos—which was founded (1174) by Alonso IX.

The Cathedral, standing on high ground just above the W. end of the quay, is a small building chiefly of the 15th centy., though some of the original piers and arches retain early-pointed features. It has been much modernized, and is of little interest. On its altar are preserved the heads of the martyrs San Emeterio and San Celedonio, decapitated at Calahorra about the year 300 A.D. (see Rte. 4). The *benitier* on l. of N. doorway is a small oblong trough of white marble, with an Arabic inscription on the rim. The spacious cloisters, to the S., are late-pointed. The ch. is built on uneven ground, and is entered from the N. by a flight of steps, or through a pointed archway under the short square tower. An arched passage on the N. leads to a fine \**Romanesque* crypt, supported on short massive piers with clustered columns, and dimly lighted from without. Its nave and aisles end in polygonal apses, and there is a good N. doorway.

The new Jesuit Church of the *Sacred Heart* (*Sagrado Corazón*) is a structure of beautiful and striking architecture, well worth a visit.

The *Cigar Manufactory*, established in the old convent of Santa Cruz, employs more than 1000 persons, and turns out annually 760 tons of cigars.



## § 6. EXCURSIONS.

Walk or drive out to the mineral spring de la Salud, distant 1 m. : it is much frequented from June to October for visceral disorders.

2 m. W. is the charming bathing place of the *Sardinero*, with fine hotels, villas, casino, admirable sands, and pleasant gardens. Trains run to it every 15 min. skirting the estuary. Fast little steamers run daily between Santander and the hamlets of *Pedrenia*, *Puntal*, *Astillero*, and *Cespedon*, on the opposite shore. In summer they also make excursions up the *Rio Cubos*, an agreeably shaded stream.

Geologists may visit the Cave of Camargo, 6 m. from Santander, where fossil remains have been discovered.

## ROUTE 10.†

TORRELAVEGA TO AGUILAR DE CAMPOS, BY POTES (ASCENT OF THE PICOS DE EUROPA), AND CERVERA. 108 m.

Coach, in correspondence with trains.

From Torrelavega Stat. (Rte. 9) it is a drive of 2 m. into the town. Attend to the provend throughout the route. Thence to

5 m. *Puente San Miguel*. From this hamlet there are two good carriage-roads to (21 m.) *San Vicente de la Barquera*. The coach takes the inland route (A.), which traverses a fertile country well watered and planted, but not presenting any striking features. The sea-shore route (B.) is the most interesting, and should be taken by equestrians and those who hire private vehicles.

Route A. From *Puente San Miguel* the road ascends the valley of the *Saja* to

14 m. *Cabezón del Sal*. This place is so called from the famous saline spring in the *Plaza Mayor*. Hence to

26 m. *San Vicente de la Barquera* (see below).

† The Editor is indebted to the late Mr. John Ball, F.R.S., F.R.G.S., for the greater part of the valuable information composing this Route, the result of the personal researches of that enterprising Alpine traveller.

Route B. Leaving *Puente San Miguel* the road crosses the *Saja* and proceeds in a N.W. direction to

8 m. **SANTILLANA DEL MAR** (1800). This pretty town, the ancient *Concona*, renowned as the birthplace of *Gil Blas*, is worth visiting. The bream are excellent eating, but the *Santillans* have ceased to quaff the Tartar drink of horses' blood, the luxury of their ancestors (*Sil. Ital.* iii. 361; *Hor. Od.* iii. 4, 34). The name *Santillana* is the corruption of *Santa Juliana*, as *Illan* is of *St. Julian*, the patron of pilgrims. She is the patroness of the town, to which her body was brought in 1307. The parish ch. is one of the finest in the Province. It is Romanesque of the 12th cent., with some slight modifications of the pointed style inside the ch. The fine retablo is covered with sculptures of the 15th centy. The altar frontal is made of silver work of the 17th centy. Behind the frontal are some interesting carved figures, the tutelar Saint, *St. Peter* and *St. Paul*, which evidently belonged to the retablo of the 12th centy. The Romanesque capitals inside the ch. are very good, and the font is ancient.

Apply to the cura to see the fine jewels at the sacristy. Observe especially the handsome silver processional cross, partly Gothic and partly Plateresque. Here is also a Romanesque silver head, which contains relics, two sceptres, several good silver dishes, and fine vestments. The ancient cloister is sadly dilapidated: the capitals are extremely fine; they represent the *Passion* and *Crucifixion*, the legend of *Santa Juliana* and the *Devil*, and the *Last Judgment*. The general effect with the vine twining round the arches is highly picturesque. *Íñigo Lopez de Mendoza*, the friend of *Juan II.* and the *Mæcenas* of Spain, assumed the saint's name for his title of *Marquis*, and gave it to this his city. The *Casa Consistorial*, in the *Plaza*, is a fine building, and worthy of a town which gave birth to the architect of the *Escorial*, *Juan de Herrera*. The streets are most pic-

turesque, and numberless old houses abound.

A cave (*Cueva de Altamira*) may be visited near Santillana, in which a great number of fossils of all kinds have been found. It is supposed to have been a kitchen midden.†

The Bay of Biscay is quickly sighted and the road now follows the sea shore to

19 m. Comillas † (2420) a pretty village much frequented by sea bathers, as it lies in a well-protected bay, and many handsome villas have been built around it. The rides and walks are beautiful. For the seasons of 1881-2 it was chosen as the sea-bathing place of the Spanish royal family. Good carriages, and riding horses at 4 pes. a day.

26 m. San Vicente de la Barquera § (1700). This most picturesque seaport is surrounded on the N., the E. and the W. sides by the *Ria de Villegas* and the *Ria del Paral*, which are covered with wildfowl in winter. The former, on the E. side, is crossed on entering from Torrelavega by the fine old *Puente de la Masa* of 28 arches, built in 1433. The latter stream to the N., on the Oviedo road, is traversed by the *Puente Nueva* of 8 arches erected in 1779. A boat can be hired for a small sum to ascend to their junction in the *Rio San Vicente*, some 3 m. higher up. Nothing can be more charming than the view of the town from the old bridge or surrounding hills at high water. The Gothic ch. of *San Vicente* is interesting; in a chapel opposite the entrance door is a fine reclining figure of the Inquisitor, Corro.

31 m. Pesues. Here the Nansa enters the sea. Pleasant walk up the valley to the cold sulphurous baths of *Puente Nansa*. The scenery is splendid, following the river, and trout fishing may be had on the way. At

† For further details consult "Breves apuntes sobre algunos objetos prehistóricos de la Provincia de Santander, Marcelino S. de Santuola."

‡ See British Admiralty chart, No. 710.

§ Ibid. No. 725.

[Spain, 92.]

Luely there are salmon pools below the weir of Muñorrodero.

33 m. Unquera. This hamlet is an excellent place for head-quarters. The coach road to Oviedo crosses the Deva here and follows the coast (Rte. 42). At high water small vessels ascend the river to the bridge of Unquera. When the tide permits it is worth while to take a boat to the mouth of the estuary which communicates with the sea by a narrow channel between two steep rocky heights. On the shingly strand the botanist will be surprised to find several sub-alpine plants which have been carried down by the stream from the Picos de Europa. On the slopes a few ft. above the sea he will perceive six species of heath growing together, including the rare *Erica Mackaiana*. The same spot may be reached by a circuitous road from Unquera, as the meadows must not be crossed.

Travellers from Santander and Oviedo wishing to explore the famous Picos de Europa will approach them from Unquera. The mail coach leaves at night and reaches Potes at 6 A.M. No saddle horses can be obtained. Visitors therefore who wish to view the grand scenery of the gorge had better walk as far as *Urdon* or *La Hermida*, and there take up one of the day coaches from Unquera to Potes, or hire a private conveyance throughout. The excellent carriage-road, opened in 1868, follows the valley of the Deva circling round the N.E., E., and S.E. of the Picos. On leaving the bridge of Unquera the road keeps the rt. bank of the Deva; but, instead of following the sinuous course of that stream, soon begins to wind upwards over the hills. After gradually ascending 500 or 600 ft. it descends again into the valley and enters the Asturias at

39 m. Panes. Due W. in the valley of the *Cares*, which joins the Deva just above Panes, rises the striking peak of *Peflamellera*, like a small Matterhorn. The Deva is navigable by boat from Panes to Unquera, and travellers descending the valley in the opposite direction can thus vary their route.

Above Panes the valley gradually contracts; till, at 8 m. from the village, the road enters the remarkable \* defile of Cillorigo, through which the Deva runs for 10 m. in a very deep channel, only a few hundred ft. above the sea-level, between the lofty mass of the Picos de Europa and a rugged group of limestone mountains that surpass 5000 ft. in height. It recalls to memory the defile of the Brenta between Primolano and Bassano, through which that river issues from Tyrol into the plain of Venetia. The rocks on either side are here less utterly precipitous, but the vegetation is more luxuriant and varied. The chestnut especially, which in the Alps is rarely seen on limestone, here grows in great beauty and perfection. The sinuous crags and battlements of rock that overhang the defile are weathered in the most fantastic manner, being in many places pierced through by openings that give a view of the sky, and suggest the apprehension that a breath might bring them down.

44 m. Urdon. This spot is represented solely by the inn of Señ. Santiago, which is upwards of 1 m. from the nearest human habitation, and is the half-way house between Unquera and Potes. It is situated on the roadside at the confluence of the small *Arroyo de Urdon*, which descends from Tresviso with the Deva. From the inn on a fine day two enormous natural bridges are visible far up in the peaks, through which the sun at certain hours peers as through a lens. These phenomena, 6000 ft. above the Deva at Urdon, have never been visited either by a native or an exploring foreigner.

[On the right side of the Urdon inn a substantial bridle track, about half the width of the main road, ascends to the village of Tresviso.† It is passable only from June to September inclusive. Take a trustworthy mountaineer or chamois hunter as a guide with a couple of natives as porters. All provisions, water and drinkables

† See *Highlands of Cantabria*, by M. Ross and H. S. Cooper, 8vo. illus., London, 1885.

must be carried up. The track follows the Urdon rivulet on alternate banks for  $\frac{1}{2}$  m., when a picturesque wooden bridge is crossed and the real ascent begins. The precipitous cliffs tower 6000 ft. above, and occasionally the goats grazing on them knock down large stones and cause accidents. The track ascends in well-constructed zigzags. All spots where loose stones abound should be avoided. A straight incline of 1000 yds. with a gradient of 1 in 5 leads finally to the village of *Tresviso* (see below).]

46 m. La Hermida. Here the winter cold is intense, as the sun only shines on the hamlet for about an hour during the short days. About a mile on the road are some hot alkaline springs, said to be efficacious in rheumatic and paralytic cases. They are now enclosed within a bathing establishment (season June 1 to Sept. 30). From this hamlet a steep track down the l. bank of the Deva conveys the ore from the mine of Andra, near the summit of the Picos de Europa (see below). The gorge opens somewhat at Hermida, where the sun has more power, and chestnut and walnut-trees appear. The route soon dives into higher gorges again. On all sides are deeply cut caverns and water-courses, and the scenery continues wild. The gorge gradually bends to the S. and finally W. of S. for 6 miles, till it opens out into the valley of Peñarrubia, as this portion of the course of the Deva is locally named.

[5 m. from La Hermida, on the l. of the road under the Peña de Lebeña, is the interesting church of Santa Maria in the village of the same name. (Keys at the house of the cura.) The plan of the ch. is square, although modified by later additions. The roof is supported by large brackets cut in circles of different sizes. Underneath them is a band of ornamentation of the same style as that of *San Miguel de Lino* near Oviedo. The nave and aisles are separated by quadrangular pillars, against which rest columns with

finely carved capitals of acanthus leaves and geometric traceries. The horseshoe arches bear a strong resemblance to those of *San Miguel de Escalada* near Leon.]

The fine forests which formerly clothed the slopes on either side of the valley have been sadly cleared and the hills are monotonous and bare. There is a remarkable contrast between the climate on this side and that of the N. side of the mountains. Here the winters are much drier and the summers hotter, so that the vine, which does not prosper in the damp coast region, here thrives and produces very tolerable wines. On emerging from the defiles the road passes two small hamlets and immediately afterwards reaches

**56 m. POTES.** This is much the best head-quarters for any one wishing to explore the Picos de Europa and the mountain range of nearly equal height that divides this district from the Muros. The vicinity of considerable mines leads to the frequent visits of engineers, and it is a pleasure to the traveller to meet intelligent gentlemen from whom correct information as to this little known country can be obtained. The little town is very picturesque, and contains numerous solid stone houses adorned with the armorial bearings of families who formerly resided here, and in the centre stands a castellated mansion which belonged to the late Duke of Osuna. The Church is modernised, but in the neighbourhood are two others that deserve a visit—that of *San Sebastian* about 2 m. distant. In the opposite direction to the right,  $\frac{1}{2}$  hour from the bridge, is the Benedictine convent of *Santo Toribio*. Its Church has two unimportant Romanesque doorways; it was modernised in the 15th cent., and a chapel added in the last century by Bishop Cossio. An interesting retablo, although much deteriorated, with paintings on panel, late 15th cent., is over the high altar. An old statue of *Santo Toribio*, daubed over, with a chain at its feet, is be-

lieved by the peasantry to cure epilepsy. In Bishop Cossio's chapel is preserved a fine silver crucifix, containing a piece of the True Cross. It is an admirable specimen of Gothic transition work, and is covered with exquisitely chased medallions.

The sport in the neighbourhood of Potes is excellent. In the Deva, Nansa, and Sal, will be found some of the finest trout fishing in Spain. In the neighbouring forests of Liebana there is bear shooting during the winter months; and chamois, eagles and vultures are fairly plentiful. Partridges are also abundant, but difficult to get at, owing to the rocky nature of the ground.

#### ASCENT OF THE PICOS DE EUROPA.

The whole of this famous range is situated in the W. extremity of the province of Santander in Old Castile. All these sierras are of carboniferous limestone. The zinc mines are very numerous and produce great quantities of calamine, smithsonite, and some zinconite. With the first mineral are found blende, amber-coloured and transparent. Here and there are lodes of lead, manganese and copper. Near Bulnes, a hamlet in the extreme S.E. angle of the Asturias, 400 tons of selected calamine ore are sometimes extracted in a year, yielding 54 per cent. of zinc. The workings are situated 10 m. from Cervera de Pisuerga in the province of Palencia, Old Castile (see below). The track is bad enough in summer when the streams are small and fordable; but in winter the swollen rivers become impassable, and in the absence of bridges all traffic ceases. The various mines of the range have been worked for the last 35 years, before which only some small veins of lead were known. The first person who took a piece of calamine down to Potes to be analysed was an old shepherd of Tresviso (*Tio Santiago*). He knows every inch of the locality, places his flocks in the roughest spot near the lake; he has been mayor of Tresviso, and is always

consulted on any detail concerning the topography of these mountains. August is the best month for this excursion. The mines are only worked in June, July, August, and September; the rest of the year nothing is done on account of the immense quantity of snow with which everything is covered.

The exploration of these *sierras*, full of interest to the mountaineer, the naturalist, and the geologist, may best be made from Potes. To ascend to the summit and return on the same day to this town is a long day's work. Travellers provided with introductions to the mining engineers or managers will do well to accept shelter in their quarters if such be offered. The ascent may best be made from the inn at Urdon and La Hermida, and the descent to Potes, or *vice versa*. The track from Urdon to Treviso has been already described. If provided with animals used to mountain work the traveller ascending from Hermida finds a more direct track to the highest mine, locally known as *Andra*, but more correctly *San Benigno*. In ascending from Potes by the *Canal de San Carlos* the last part is too steep for riding. The following account of the ascent is by a traveller who went up from Hermida and descended next day to Potes. It can be accomplished to the top without a guide by simply following the cart road.

Starting from Hermida at 5 A.M., Andra can be reached on foot soon after 12. The ascent commences close to the inn. *Andra* is the generic name of this sierra, and is especially applied to the spot inhabited by the engineers and miners. The road is 8 ft. wide, and fairly constructed, but without a wall or any protection on the precipitous side. It was made for the ox-carts which bring down the minerals from the workings. In some places it appears hardly credible that a cart can pass. The whole distance from Hermida to Pico del Ferro, near which is the mine of Andra (or San Benigno), the highest point, is 14 miles. The gorge on the track to

Beges, by which the waters join the Deva, notwithstanding the wild condition of the locality, is full of walnut trees. 4 m. from Hermida is the picturesque village of *Beges*, placed at the foot of a mountain, with its little church dividing two groups of houses. This village is surrounded by a zone of vegetation, and is built upon red coloured sandstone of the Triassic deposits, which run from E. to W., dividing the limestone mountains. 2 m. beyond is *Dobillo*. Here is the miners' cantine for food and stores, half-way to Andra, which furnishes a good breakfast of milk, bread, cheese, and eggs. At this point almost all traces of vegetation disappear, and the rest of the road to Andra is surrounded by huge limestone rocks. On the N. slopes is *Treviso*, a solitary pastoral village. Here the excellent cheese, *Picon*, a sort of *Stilton*, is made. The men wear short thick jackets and breeches of homespun woollen cloth, and the women's dresses are of the same material, which practically never wears out. The parish church of 1613 preserves probably the oldest registry of births, deaths, and marriages in the world, accurately kept, and dating from the 9th centy. On reaching Andra two hollows cut out of the limestone rock appear like amphitheatres, from which two roads lead to the mines. On the highest is the house of the engineer, a rough cantine, huts for the workmen, and a small chapel dedicated to *Sta. Barbara*. In Aug., 1882, *Alfonso XII.* spent some days at the engineers' shed, shooting chamois. A pilgrimage is celebrated here on 15th Aug. (Assumption).

Hence, the ascent may be made to the *Pico del Ferro* (8880 ft.) by the mine of *San Benigno*, la Inagotable, in 1½ hour on foot or horseback. From this spot to the N. is a vast horizon of valleys and mountains, terminating with the sea; to the S. the picturesque and beautiful valleys and mountains of *Liebana*; to the E. a large group of mountains, and numberless villages scattered on the coast; to the W. the sun setting behind an array of peaks

unseen out of the Dolomite country. The position is of the grandest order, and the sunrises and sunsets are admirable. At the base, to the N. of the Pico del Ferro, is a small lagoon, 200 yds. long, produced by melted snow; at the W. are the flocks of the shepherdesses of Tresviso, brought to graze on the small patches of grass between the rocks. It is interesting to study their mode of life, the way the cheese is made, and primitive manner in which they enclose their cattle in the hollows formed by the enormous rocks which have fallen down the valley. The size of their habitations is incredibly small, and suggest ideas of prehistoric times.

The most direct way for descending to Potes is by the Canal de San Carlos: the near rock scenery and distant views are very beautiful. The mineralogist may, however, take another track by the mine of Aliva at the foot of the Peña Vieja. Rare varieties of blende are found there, and a track leads thence to Potes in 4 hours. To find the way by the Canal de San Carlos a guide is expedient, as there are many cart tracks, and the most direct course is not well marked. The upper part of the mountain is too steep for riding. The forests that once clothed the slopes below the upper craggy ridges of the mountains have been sadly thinned, but clumps of fine oaks are still passed at intervals. The lower slopes are in great part covered with brushwood, and the botanist will be interested by several characteristic plants of the interior of Spain not to be seen in the coast region of the Asturias. In from 4 hrs. to 4½ hrs. steady walking from the summit of the mountain the traveller reaches the poor little village of Turieno. Crossing an ancient stone bridge over one of the branches of the Deva, he comes upon a new road leading to some of the mines in the upper part of the valley, and following the right bank soon reaches Potes, a distance of about 2 m. Passing under some old houses and over the picturesque upper bridge over the main branch of the Deva, he enters

the intricate narrow streets of the little town.

The new carriage road from Potes to Cervera passes through a district interesting to the angler, artist, botanist, and geologist. A coach runs on Sundays and Thursdays to Aguilar del Campo. Attend to the provend. The road from La Hermida by which we reached Potes is traversed for 1 m. to the hamlet of Ojedo, where we turn to the r. to

4 m. *Cabazon de Liebana*, in the romantic district of *La Liebana*, lying in the midst of crater-like valleys. These forests of oak are magnificent. The valley is ascended to

13 m. *Valdeprado*, in a deep wild valley, on the *Pollas*. 6 m. further the range is crossed by the *Puerto de Piedraslenguas* (5060 ft.), whence the descent is rapid to

22 m. *Camasobres*, picturesquely perched amidst the mountains. Hence the l. bank of the *Pisuerga* is descended to

37 m. *Cervera del Rio Pisuerga* (2000), situated in the centre of vast coal-fields, between two hills on the l. bank of the river. The parish church of *Sta. Maria del Castillo*, on a slope to the N.W. of the town, contains 3 altars worth notice. The road follows the l. bank of the river, which here turns E., to

44 m. *Salinas de Pisuerga* (750), in a pleasant plain, and

52 m. *Aguilar de Campos* Stat. (Rte. 9).

## ROUTE 11.

SANTANDER TO BILBAO, BY LAREDO  
AND SOMORROSTRO. 84 m.

Coach daily in 12 hrs. (berlina, 20 pesetas). Santander is left at 6 A.M., Bilbao at 9 P.M.

A circuitous route, the coast-line being jagged and hilly, New road in construction by El Puntal, Argoños (for Santoña) and Gama. Large steam ferry boats, capable of transporting vehicles and horses, will cross the bay from the quay of Santander to El Puntal. In fine weather equestrians can cross by the present ferry steamers and ride through a pleasant table-land by the villages of Galizano, Bareyo, and Murnelo to Gama; or by Argoños to Santoña.

Running S.W. from Santander to avoid the bay, the coach first stops at

5 m. **Muriedas**, where the route turns l. out of the old Burgos road and skirts the shore to

8 m. **Astillero** (820). A pleasant village at the head of the Bay of Santander, to and from which city small steamers ply. The protected position of this port, close to deep water, and its proximity to the immense forests of Oveido and Santander, render it well adapted for shipbuilding. In Spain's palmy days vessels of the largest tonnage were constructed in the Royal Dockyard here. The works have long since been abandoned, and the neighbourhood is studded with the summer villas of Santander merchants. Crossing the head of the estuary by a fine bridge at San Salvador, the next village is

13 m. **Solares** (810). Here are some chloride of soda baths, open from July 1 to Sept. 30, with several fondas attached. These waters are highly recommended for gastralgie disorders.

25 m. **Gama**, the point of junction with the new road mentioned above.

[6 m. N.E. of this hamlet, reached by a carriage-road across saline marshes, is **SANTOÑA** (5200). This seaport, to which a separate coach runs from Santander, rises opposite to Laredo. It was formed by nature, from its naturally strong and easily defended position, to be the Gibraltar of Cantabria, and great fortifications are in course of construction. The parish ch. of **La Virgen del Puerto** contains the miraculous image of the patroness, brought from Antioch. The grand fête, held Sept. 7, in its honour, is a very picturesque sight. The Franciscan convent lies higher up the arm of the sea, on the **Canal de Ano**. An excellent college has been built here by the wealthy banker **Manzanedo**. From Santoña a small export trade is done in corn from Castile, and in iron from the adjoining mines. The storms are sometimes terrific, for here on this ironbound coast the mighty Atlantic is first repelled, and the volume of water thrown back upon the incoming waves often causes a tremendous sea even in times when no wind is blowing. Here in Oct. 1810, an entire British squadron under Admiral Popham suffered severely. The bay can be crossed by a ferry termed *El Pasaje de Salve*, and the Bilbao coach rejoined at Laredo (see below).]

Shortly after quitting Gama, the coach runs on to a *lancha*, or raft-boat, and crosses the estuary of the *Marrón* by the *Pasaje de Treto* to

33 m. **Laredo** (4400). Pleasant promenade above the landing-place. This busy port does a large trade in tinned and cured fish, and is the Algeciras of Santoña. The town is walled and protected by its headland, crowned with the fort of *El Rastrillar*. In the time of the Romans it contained 14,000 inh. Here Charles V. landed on Sept. 28, 1556, on his way from Flanders to Yuste, and remained till Oct. 6. He presented the parish

church with two bronze eagle lecterns. The coach proceeds to

40 m. Orifion, a small port and picturesque cluster of houses, at the mouth of a river of the same name.

51 m. Castro Urdiales † (7600). This pretty port, with its bay, headland, rocks, castle, and hermitage of *Santa Ana*, was made for the artist. At *San Anton*, near the town, is a ruined convent formerly belonging to the Knights Templars. The rocky hills which surround the town are terraced with vines which produce a light *Chacoli* wine much drunk—mixed with water—during the summer months.

6 m. further at *Onton* the road turns inland to

59 m. *Somorrostro*. Near the village are the celebrated iron-mines of *Somorrostro*, one of the richest peroxide of iron deposits in Europe. This district has been immemorially celebrated for its iron; the ore occurs abundantly in beds from 3 to 10 ft. deep. The sword steel here produced was that used by the Toledan sword manufacturers. The "good Bilbos" of Falstaff were wrought from the produce of the *Triano* hill. This district has received so great an impulse, that five railways take the mineral to the *Ria* of *Bilbao*. *Krupp* has established works there in order to supply his dépôt at *Essen*. The principal mine now belongs to *Ybarra y C<sup>ia</sup>*. Outside the bar is the wharf of *Poveña*, which communicates with the mines of *Cobazon* by rail.

*Somorrostro* played a great part in the last Carlist war. In February 1874 the Liberal army attacked the Carlist positions and was driven back with a considerable loss. On March 25, 26, 27, the army renewed their attack, but were unable to pass further than *San Pedro Abanto*; but soon afterwards these positions were taken by the *Marques del Duero*, who thereby raised the siege of *Bilbao*.

The road now runs E. to 62 m.

† See British Admiralty Chart, No. 719.

*Nocedal*, a suburb of the port of *Santurce*. Hence through *Ortuella* and *Barcena* to

84 m. *Bilbao* (Rte. 35).

## ROUTE 12.

VALLADOLID TO BENAVENTE, BY MEDINA DE RIOSECO. 64 m. Steam Tramway and Carriage-road.

The tramway stat. is on the right bank of the *Pisuerga*, just beyond the bridge N.W. of the town. A dreary tract of country, known as *El Parramo de la Mudarra*, is traversed nearly all the way to

26 m. *MEDINA DE RIOSECO* Stat. (4800). This "city of the dry river," the Roman Forum *Egurrorrum*, with its old gates and walls, stands in the midst of a cereal plain, once a vast lake, before the basin of fresh-water limestone was drained by the *Duero* and its tributaries. It had important fairs for the sale of its cloth and linen in the 14th centy.

Near this place on July 14, 1808, Marshal *Bessières* with 1200 French signally defeated *Blake* and *Cuesta*, in command of 50,000 Spaniards; a result which left the *Madrid* road open to *Joseph Bonaparte*, and placed him on the throne.

The Gothic Ch. of *Santa Maria* commands the town; its high tower was erected so recently as 1738. The *Retablo* of the altar mayor is divided by fluted Corinthian pillars, with bases and pediments supported by naked children, and is considered one of the finest in Spain: it represents incidents in the lives of the Saviour and Virgin. Carved in 1590 by *Esteban Jordan*, and painted by *Pedro de Oña*, his son-in-law, the whole *retablo* recalls the



noble work of Becerra at Astorga. **La Capilla de los Benaventes**, to the l., was once a gem of plateresque and sculpturesque art: now all is decay and neglect. The plateresque *reja* was made by Francisco Martinez, 1554; above an arch are the medallions of the founder's family and their arms. The *retablo*, carved by Juan de Juni, has figures of San Joaquin and Santa Ana, and above the mystical beatitude of the Saviour in the Apocalypse, with a sea filled with the bodies of the dead rising up to judgment. The gilding is much tarnished by damp and neglect, which have also ruined the Creation of Adam and Eve, and the paintings of Juni on the semicircular arch. Over the door is the portrait of the founder, Alvaro Benavente, æt. 50. There are 3 fine tombs, separated by caryatides.

There are four pictures in this ch. either by Murillo or Tobar, for it is not easy to decide, owing to their dirty condition and position; the subjects are a large oblong Nativity, a charming St. Catherine, a kneeling Magdalen, and full-length Madonna and Child, which is the finest. Among other interesting objects in the sacristy, may be mentioned the *Custodia* by Antonio de Arfe, covered with silver figures and delicate ornamentation.

The classical façade of **Santa Cruz** is heavy; on it are represented sculptured Sibyls, the Finding of the Cross, and two tiers of Corinthian pilasters. It was founded by the great Don Fadrique Enrique, Admiral of Castile, of whose palace in the town a gate is all that has escaped ruin. The tombs and kneeling figures of himself and his wife, Ana de Cabrera, are in the convent of San Francisco, with some good *terracotta* statues of St. Jerome and St. Sebastian: the carving of the choir seats is very fine, although of the beginning of the 18th centy. In one of the chapels is a small Gothic organ, and a very fine ivory crucifix. This convent was built with the materials of the old castle which withstood so many sieges in the time of Don Pedro and Charles V.

PROMENADES.—**La Horquilla** and **Arbo Grande**, to the S. of the city on the l. bank of the river.

From **Medina de Rio-Seco**, good diligence-roads lead to **Zamora**, **Toro**, **Leon**, and **Palencia**; it is a central point for interesting excursions.

The road to Benavente passes through a succession of villages of no interest, and reaches

20 m. **Villalpando** (2900). Situated in the centre of a fertile plain watered by the **Rio Valderaduey**, this village occupies the site of a former city containing 50,000 Inhab., which fell into decay when Rio-Seco rose at its expense. The original city, being built of mud, has mostly disappeared.

34 m. **Castro Gonzalo** (1020), charmingly situated in a valley near the junction of the Esla and Cea, with a Moorish fortress. The church of **San Miguel** has an imperfect tower.

The road shortly crosses the Esla by a Roman bridge of 19 arches. This point was the scene of one of the first encounters between the British and French cavalry during Moore's retreat. He blew up the three central arches, which are now replaced by wooden beams.

88 m. **Benavente** (Rte. 48).

## ROUTE 13.

VALLADOLID TO TORO, BY SIMANCA  
AND TORDESILLAS. 40 m. Carriage-  
road.

Coach to Tordesillas only. The high road leaves Valladolid by the **Puente Mayor** and follows the rt. bank of the **Pisuerga** through a cultivated country studded with factories to

5 m. **Arroyo de la Encamienda**. The

parish church is Romanesque, well preserved, and worth visiting.

7 m. **SIMANCAS** (1260) on the Pisuerga, which is crossed by a fine bridge of 17 arches. Its parish church has a *retablo* by Berruguete.

In the moated castle rising on N.W. side of the town are kept the national archives, removed hither at the suggestion of Cardinal Ximenez. It was upon the battlements of this building that the famous *alcalde* Ronquillo hung up Antonio de Acuña, bishop of Zamora, who had joined the *Comuneros*. The collection consists of over 100,000 bundles. They are placed in 46 rooms. Mr. Gachard and Mr. Tiran were the first who were allowed in 1841 to inspect the papers. Formerly the greatest jealousy existed in regard to these archives; now, however, more liberality is shown, and mere visitors are allowed free admission from 8 A.M. to 1 P.M. For special permission to copy, &c., apply to the *Señor Archivero Mayor*, who is obliging and speaks French.

Readers of Spanish history will remember Gustav Bergenroth and his able volumes published by the Master of the Rolls (*Calendar of State Papers—Spanish*. Vol. i. 1485–1509, vol. ii. 1509–1525, Sup. to vol. i. and ii.†) In a memoir of Mr. Bergenroth by Cartwright, Edinburgh, 1870, full details are given of these archives and the trouble he went through to obtain the cypher of the documents he published.

In the plain below Simancas, king Ramiro defeated the Moors on the 19th July, 934 (*vide* Mariana, viii. 5). Simancas defended Enrique IV. against the league in 1465. The Irish rebel, Hugh Roe O'Donnell, died here (September 10th, 1602), having fled from his country after the defeat of Kinsale.

On leaving Simancas there are fine views of the plains of Castile and the pine forests on the l. The road continues to follow the rt. bank of the

Pisuerga to its confluence with the Duero. Thence down the rt. bank of the latter to

19 m. **TORDESILLAS**. This town and ancient fortress holds an important strategic position. Its old Gothic bridge over the Duero is picturesque and curious, rising in one gradient without a central arch. It commands a striking view of the old town hanging on a declivity, the ch. of San Antolin, with its belfries, in the centre, and the noble terraces of masonry, the massive chapel of Santa Clara, and the lofty ch. of San Juan, on either side. The town contains six parish churches, amongst which the most important is that of

San Antolin, above the bridge, overlooking the river. Its *retablo*, in a bad light, contains a fine Crucifixion, probably by Juan de Juni. Here also is the superb marble sepulchre of the Comendador de la orden de San Juan, Pedro Gonzalez de Alderete; it is the masterpiece of Gaspar, a local sculptor, and was wrought in 1527: it is designed in the style of the royal tombs at Granada, with caryatides at angles, and other figures and cinquecento ornaments. The Comendador lies armed, with his helmet at his feet.

The Nunnery of Santa Clara, which also overlooks the river, and is now Crown property, has a fine *Retablo*, and four sepulchres in niches; two of them contain female figures, a third is an armed knight, and the fourth is a figure in a turban. The architect Guillem de Roam is buried near these sepulchres: he died Dec. 7th, 1431. The chancel has a gilt *artesonado* ceiling. In the Chapel of Esteban Lopez de Saldafia, completed in 1435, is the sepulchre of the founder; it was sadly mutilated by the French, nevertheless the head escaped, and is full of character and intelligence. A handsome *grille* separates the nuns' quarters from the church.

In an ancient palace, now entirely destroyed, to the E. of this convent, Juana la Loca (crazy Jane), the mother of Charles V., died, April 12th,

† These volumes are now edited by Don Pascual de Gayangos, who has published four more volumes of this series.

1555, at the age of 76, after 49 years of imprisonment, suggested by her father Ferdinand, and persevered in by her son Charles V. She occupied a small cell, without windows, rarely permitted to see the sun. The story that she spent her time watching her husband's coffin is not quite correct. He was buried in Sta. Clara, while the monument at Grenada was preparing; but in 25 years she never visited it.† The morbid taint of her insanity broke out again in her descendants; it induced her son Charles V. to die a monk at Yuste; it tinged the gloomy bigotry of Philip II., who lived half monk, half monarch, in his cell at the Escorial; and it showed itself again in the Hapsburg Charles II., who died in confirmed imbecility.

In a house adjoining this convent Napoleon I. was lodged, Dec. 25th, 1808.

Tordesillas was the centre of the rebellion of the Comuneros; its ring-leaders being here defeated by the Conde de Haro.

The road follows the rt. bank of the Duero to

26 m. *La Venta de Villalar*, an old posting-house.

2 m. N. is the village of Villalar, situated on the rt. bank of the *Hornilla*. Here were executed (April 23rd, 1512) the brave chiefs of the Comuneros—Padilla, Bravo and Maldonado. The post is preserved on which their heads were exposed.

The road leaves the Duero, and runs through a dreary country to  
40 m. *Toro* (Rte. 55).

† Read 'Supplement to Calendar of State Papers—Spain,' edited by Bergenroth.

## ROUTE 14.

AVILA TO THE ESCORIAL, BY ESPINAR AND GUADARRAMA. 43 m. Carriage-road.

No public conveyance. The chief objects of interest are the fine views of the N. slopes of the *Sierra de Guadarrama*, which separates the basins of the Tagus and Duero. Quitting Avila by the old Madrid high road and crossing the rly., the route traverses the *Campo de Azalvaro* to

25 m. *El Espinar* (1450), on the *Molinillos*. Between 1574 and 1577 Sanchez Coello painted 9 pictures for the retablo of *San Eutropio* in this town, for which, and for the supplementary gilding and adornment, he was paid the equivalent of 670l.

The route now becomes steep and the scenery savage, as we bear rt. and shortly enter the old high road from Madrid to Coruña at

28 m. *La Fonda de San Rafael*, an old posting house. Carriage road hence to Segovia and La Granja, each about 20 m. (Rte. 3).

The excellently engineered road, constructed in 1749 by Ferdinand VI., now ascends to the *Puerto de Guadarrama*, where a marble lion designates the extreme height of the pass (4513 ft.), and marks the boundary between Old and New Castile, the former lying spread below like a map. Napoleon I. led his army over this granite wilderness, on Christmas Eve, 1808, in a forced march from Madrid to Benavente, after hearing news of Moore's advance from the N.W., which deranged his plans. The losses suffered by his brave veterans on this march were very great, yet they pushed on through the snow and biting blasts, Napoleon himself dismounting and walking through the snow in order to

encourage his troops. "Shall a molehill in Spain," cried he, "check the conquerors of St. Bernard?" The route descends rapidly to the village of

86 m. **Guadarrama** (750). Hence due S. to

43 m. **El Escorial** (Rta. 1).

## ROUTE 15.

**MADRID TO OROPESA, BY TALAVERA DE LA REINA.** 106 m. Rail.

Madrid Stat. in the Paseo de Atocha; ticket and omnibus office, 16, Calle de Atocha. The line passes through a poor and uninteresting country. Mid-day luncheon at Talavera.

24 m. **Illescas** Stat. (1600). The village lies N.W. In the Calle Mayor is the Gothic house inhabited by Francis I. during his captivity. The fine \*tower of the parish ch. of Sta. Maria is a curious mixture of Gothic and Moorish styles.†

36 m. **Cabafias de la Sagra** Stat. (1050). 5 m. further the line crosses the *Guadarrama* by a fine bridge, 6 m. above its junction with the Tagus.

54 m. **Torrijos** Stat. (2300). The W. portal of the ch. is richly ornamented. The semi-Moorish palace of the Counts of Altamira, on the W. side of the plaza, contains four fine saloons decorated with arabesque work and *artesonado* ceilings. The archway, and balustrade of the staircase, are pierced with elegant tracery.

74 m. **Monte Aragon** Stat. Here the Tagus is sighted on the l., and the *Alberche* is crossed by a stone bridge, 360 yds. long, just before reaching

84 m. **TALAVERA DE LA REINA** Stat. (B.).

† Woodcut in *Ferguson*, Part II. p. 280.

This city (9700), chief agricultural mart of the central valley of the Tagus (the ancient *Tala Briga*), is charmingly situated in the midst of a verdurous plain on the rt. bank of the river. Roman remains of a triple circumvallation are visible at the N. end of the bridge. The *Torres Albarranas* were built (937) by the Moors. The Tagus here is prettily fringed with woods and gardens, throws up extensive sandbanks, and is nearly  $\frac{1}{2}$  m. wide. Important fairs are held here May 15-17 and Sept. 21-23.

The fine but dilapidated and tortuous bridge of 35 arches was built in the 15th centy. by Cardinal Mendoza. The 5 southern arches have been renewed in wood. On the N. bank, a few yards lower down, are the remains of the solitary arch of an apparently older bridge.

In the centre of the city is the irregular *Plaza Mayor* with red houses, porticos, and arcades. Leading out of it is the fine old archway of *San Pedro*. A pleasant promenade on the E. side, along the Madrid road, leads to the hermitage of *Nuestra Señora del Prado*, a large and lofty domed building, decorated in the interior with some fine blue and gold glazed tiles, and built on the site of a pagan temple, where heathen rites were celebrated down to the year 1807. These curious rites were called *las Mondas de Talavera*: they were presided over by a sort of Chief Magistrate, chosen for the day, and called *Justicia de Mogiganga* (president of the images). The rites were akin to the Helston May "Furry" of Cornwall.

The Dominican Convent contains 3 grand tombs of Cardinal Loaisa, Pedro Loaisa, and Catalina his wife.

The noble *Geronimite Convent* near the river, begun by Archbishop Pedro Tenorio in 1389 and altered in 1549 and 1624, is now turned into a wax manufactory. The staircase and Ionic façade deserve notice.

Talavera has produced Mariana, the historian, and Alonso de Herrera, the writer upon agricultural subjects.

The battle of *Talavera de la Reina*

was fought 27th and 28th July, 1809, on the hill to the l. of the town and on the Madrid road. The great Duke justly called it "*the long and hard-fought action against the French, with more than double our numbers.*" The French were commanded by Jourdan, Victor, and Joseph in person. The Spanish army was commanded by Cuesta, a brave man personally, but a mere "child in the art of war," and too old, proud, and obstinate to be taught. Never were the two nations more truly represented than by their respective leaders; the decrepit formal Don coming in a coach and six, and keeping his ally waiting, when minutes were winged with destinies; while the other, the very personification of eagle-eyed power, iron in mind and frame, was of lightning decision.

On the 22nd of July, 1809, Wellesley, marching on Madrid, entered Talavera after his junction with Cuesta's Spanish army. Joseph, with 50,000 seasoned French troops, of whom 7000 were cavalry, and 80 guns, was in his front, and determined to attack in spite of his promise to Soult, who commanded Sarmy corps, to make no attack till the latter had concentrated his forces at Plasencia, about 100 miles W. of Talavera, in order to cut off Wellesley's retreat.

Between the 22nd and 27th Cuesta had pushed forward towards Toledo, and been forced back. On the 27th the Allied Army was concentrated, their numbers being 53,000 men with 100 guns—only 19,000 and 30 guns being British and German.

The first combat took place on the 27th. Wellesley, reconnoitring from the roof of the Casa de Salinas, narrowly escaped capture, and the Allies retired to the position they occupied on the 28th. During the ensuing night constant alarms forbade the rest needful for the troops, and the French attack was resumed at daybreak.

On the 28th of July the Allies' line extended from the Tagus, covering Talavera to the heights on the N. Cuesta, whose troops had fled some distance on the 27th, had by this time rallied a small number, who were

placed to cover the town. They were strengthened on their left by a field redoubt just to the rt. of the road to the Casa de Salinas, but as there were not enough men to man the guns in the redoubt, much of the advantage of the possession of that work was lost to the Allies. An old tower on a hill forming the left extremity of the line affords a good position from which to survey the field of battle. Here Wellesley posted himself on the 27th.

To the E. lies the plain on which the French were bivouacked, the Casa de Salinas being a prominent object in its centre. To the N. is the difficult ground over which a remarkable charge was made against the French rt. On the hill on the further side of the stream a French battery was posted to sweep the Allies' front, and to guard the French rt.

The French attacked principally the English l., attempting to gain Donkin's Hill. Wellesley therefore moved some cavalry and Spanish infantry to the N. of it. The French attacks were persistent and severe, but were repulsed each time. A council of war was then summoned in the French camp, and the attacks being suspended, the troops had some rest in the hottest part of the day, and at the stream which divided their positions the English and French soldiers, laying aside their arms, met, during this interval in the battle, to quench their thirst. At noon the attack was resumed: a fearful onslaught was made against the English rt. Campbell, however, repelling the enemy, captured 10 of his guns, and assisted by some Spanish cavalry, completely routed him in that part of the field. In the meantime a heavy attack against the English l. caused Wellesley to order the cavalry to the front. The ground here is much intersected, the German cavalry in the first line was pulled up at a ravine, but the English in the second line galloping on, fell into it and lost many men: the survivors, remounting and pushing across, dashed against the French infantry in the plain beyond, overthrew them and attacked the cavalry in rear. On the arrival of the

French reserve cavalry they withdrew, but their gallant charge had served its purpose of checking the attack on the British l.

During these attacks on the rt. and l., Lapisse, assisted by the battery on the French rt., attacked the British centre, but was driven back by the Guards. Lapisse brought up his reserves, and in turn drove back the British in awful confusion. The key of the allied position seemed lost when, obedient to Wellesley's personal orders, Donellan led up the 48th Regiment, and wheeling back his companies to allow the disordered masses of the Guards to pass through, formed line again and poured a murderous fire into the French flank. The Guards, rallying, returned to the attack. Broken by the fire of the 48th and the artillery, the French were completely repulsed, and the Allies' cavalry dashing against them, rolled back the whole line. Even at this stage the arrival of the French reserves might have saved the day, for our men were exhausted by their exertions and want of food. They did not, however, arrive, and by 6 P.M. the last shot was fired against the slowly retreating French.

In the two days' fighting the British alone lost 6200 officers and men, and the French 7200 and 17 guns. The Allies bivouacked on the field, and in the course of the 29th Gen. B. Craufurd arrived with the Light Division (43rd, 52nd, and 95th Regiments) after an extraordinary forced march from Calcada, viz. 40 miles in 26 hours, each soldier carrying from 50 lb. to 60 lb., and the period of the year being that of great heat. Spanish fugitives meeting Craufurd had told him that the English were in full retreat, but pushing on, he crossed the field of the Allies' victory, and took up outpost duty immediately. In recognition of this victory Sir A. Wellesley was raised to the peerage and received a pension of 2000*l.* a year.

They alone did the deed, "*for the Spanish army*," wrote the Duke (Disp., Aug. 25, 1809), "*with very trifling exceptions, was not engaged, yet whole corps threw away their arms, and ran*

*off in my presence, when they were neither attacked nor threatened with an attack, but frightened, I believe, by their own fire.*" "When these dastardly soldiers run away they plunder everything they meet, and in their flight from Talavera they plundered the baggage of the British army, which was at that time bravely engaged in their cause."—E. D. C.

The snow-capped *Sierra de Greda* is shortly seen on the rt., and the line quits the Tagus, and passes through a flat and uninteresting country to

106 m. Oropesa Stat. (2300). This town, which crests its ilex and olive clad hill, gives a title to the Duke of Frias, who has here a dilapidated palace, and fine castle with round towers and a keep.

[Horse-path to Caceres by the convent of Guadalupe (Rte. 68).]

For continuation of rly. to Portugal, see Rte. 65.

## ROUTE 16.

MADRID TO ALMADEN, BY CIUDAD REAL. 178 m. Rail.

Stat. at Las Delicias. Ticket and omnibus office, No. 2, Calle de Alcalá. The country as far as Algodor is uninteresting.

8 m. Getafe Stat. (3500). The parish ch. has some good paintings by Claudio Coello, and a retablo by Antonio Cano. The Tagus is crossed just before reaching

36 m. Algodor Junct. Stat. for Toledo (Rte. 17).

49 m. Almonacid Stat. The town, 3 m. to the rt., is crowned with the

ruins of an ancient castle, formerly the stronghold of the archbishops of Toledo.

51 m. *Mascaraque Stat.* In the centre of the village are the ruins of an ancient castle.

55 m. *Mora Stat.* (575). In a country rich with wine, olives, and cereals.

[5 m. *is Orgaz* (1740). The parish ch. of *Santo Tomé*, although unfinished, is a good specimen of the designs and masonry of *Herrera*. It has a lofty nave and aisles, and the choir is raised on an arch inside the W. portal. In the first chapel rt. is a finely carved ungilded wooden retablo. The granite font to the rt. of the W. door on entering is curious. The exterior of the ruined castle of the *Condes* is picturesque.]

64 m. *Yevenes Stat.* 15 m. S.E. lies *Consuegra*, the central point of the disastrous floods of August and Sept., 1891.

73 m. *Urda Stat.* Near this are black marble and jasper quarries. The line ascends to the *Sierra de las Marones*, the watershed of the *Tagus* and *Guadiana*, which is crossed by the *Puerto de Mantanza*, and descends rapidly to

97 m. *Fernan Caballero Stat.*, soon after which the *Guadiana* is crossed by a long iron bridge to

106 m. *CIUDAD REAL* *Junct. Stat.* (14,000) for *Manzanares* (Rte. 18). *Buffet.*

This "royal" city is one of the poorest, dullest, and most backward in Spain, although *Cervantes* termed it "imperial, and the seat of the god of smiles."

It was built by *Alonso the Wise* to the S. of the *Guadiana*, and entitled "royal" by *Juan II.* in 1420. Portions of its former walls and towers remain. Here *Ferdinand* and *Isabella* organised *La Hermandad*, a mounted brotherhood or civil guard, to protect the country roads.

*El Hospital*, at the N. end of the city, was founded by *Cardinal Lorenzana*. After having been turned into

a barrack during the French invasion, it has been restored to its original use.

The Gothic parish ch. of *Sta. Maria del Prado*, on the W. side of the city, contains a retablo sculptured with subjects from the Passion, by *G. de Merlo*, in 1616. The handsome carving of its choir stalls is worth notice.

*El Instituto* has an excellent laboratory and botanical garden.

The *Puerta de Toledo*, at the N. end of the city, is a curious semi-Moorish archway.

On leaving *Ciudad Real*, the rly. shortly crosses the *Javalon* by an iron bridge.

131 m. *Puertollano Stat.* (3540). Here is a thermal establishment (season, June 1 to Sept. 30) supplied with excellent carbonic acid waters, most efficacious for disorders of the stomach. In the carboniferous valley of *Puertollano* coal has been found 2 yds. deep.

142 m. *Veredas Stat.* The lead-mines of *Horcajo*, where silver has been found in thin filaments, may be approached by *Puerto de Veredas* to the l. of the stat.

163 m. *Almadenejos Stat.*, a modern village. 10 m. N. W., served by the same stat., is the more important town of *Almaden* (7500). *Almaden del Azogue* "the mine of quicksilver" is built on the confines of *La Mancha*, *Extremadura*, and *Andalucia*. The *Sisapona* *Cetobrix* of *Pliny* (N. H. xxxiii. 7) was somewhere in this locality. The mine is apparently inexhaustible, becoming richer in proportion as the shafts deepen. The vein of cinnabar, about 25 feet thick, traverses rocks of quartz and slate, and runs towards *Almadenejos*. Virgin quicksilver occurs also in pyrites and hornstein, and in a greyish conglomerate called here *Fraylesca*, from the colour of a monk's frock. Generally the mercury of *Almaden* is not found in veins, but seems to have impregnated three

vertical strata of a quartzose sandstone, associated to slates rather carbonaceous. About 4000 men are thus engaged during the winter, the heat and want of ventilation rendering the mercurial exhalations dangerous in summer. The gangs work day and night, about 6 hours at a time, and hew the hard rock almost naked. There are three veins, called after the saints, Nicolas, Francisco, and Diego; the adit lies outside the town; the descent to the 9th storey is by cages (on the three shafts S. Teodoro, S. Miguel, and S. Aquilino; the deepest of the three, S. Teodoro, is said to be 1140 feet, and reaches the 11th level. The rocks are called *profundidades*, the shafts *pozos*, the galleries *cañas* or *ramas*—they extend right under the town: hence the cracks in the parish church). The deepest shaft is said to be 1000 feet. The mineral is raised by steam-engines of the newest invention. English engineers will look with interest at a machine made by James Watt, 1799, for draining the mines, which is no longer used. The arched stone galleries are superb; the furnaces of the smelting-ovens, in which the ore is sublimed, are heated with sweet-smelling *brezo*. The men thus employed are much more healthy than the miners, who suffer from salivation and paralysis. The mercury is distilled by three processes; either by that used at Idria, or from certain ovens or *Buitrones*, *Hornos de Reverbero*, invented by Juan Alonso de Bustamante, which is the best; that of a third process is employed, reverberatory furnaces.

The quantity of mercury obtained is enormous. The Fuggers only extracted 4500 francos annually; now between 42,000 and 48,000 are procured.

Almaden produces some 250,000*l.* a year, and a profit to the Government of 160,000*l.*—one of the few real sources of direct income to the state. The quicksilver has always been a royal monopoly. The management has been given to a brigadier of scientific attainments, and an excellent practical school of mines has been

established, at which mining engineers are forced to attend.†

Pleasant walk to the *Glorieta*, at the junction of three roads, and to the *Retamar*.

For the continuation of the rly. through Estremadura and Portugal to Lisbon, see Rte. 69.

## ROUTE 17.

### MADRID TO TOLEDO. Rail.

There are two lines, one of which runs from the *Atocha* Stat. to (31 m.) Aranjuez, (40 m.) Castillejo, and (57 m.) Toledo; the other from *Las Delicias* Stat. to (36 m.) Algodor, and (46 m.) Toledo. Carriages changed at Castillejo and Algodor.

The *Delicias* line is preferable, except for those who wish to see Aranjuez *en route*. Cab to the stat. 2 pesetas. Omnibus from No. 2, Calle Alcalá (close to H. de Paris), 50 c.

The unattractive rly. line (Rte. 16) runs S. to

34 m. Villaseca Stat. (450) and immediately afterwards crosses the Tagus to

36 m. Algodor Junct. Stat. Here the branch rly. passes under the main line, and follows the l. bank of the river through a more fertile country. On approaching the ancient city, which rises finely on the l., the remains of the *Palacios de Galiana* (§16) are seen among wooded meadows on

† For all details consult 'Minas de Almaden, Casiano Prado,' the 'Apuntes,' by J. E. de Bayo; and ditto by Lucas de Alduna.



the rt. between the Tagus and the rly.

46 m. TOLEDO Terminus Stat. The road is uphill all the way, and should be walked if possible. Turn to the rt. on leaving the stat., cross the bridge, and avoid short cuts. The views during the ascent are charming. At the top of the hill, before reaching the *Puerta del Sol*, turn sharp to the l. past the triangular garden of *Miradero*.

## TOLEDO.

### CONTENTS.

	Page
§ 1. Historical Notice. . . . .	128
§ 2. Important Sights; Walk round the Town; Gates; Gardens. . . . .	130
§ 3. Hospital; Roman Circus; Cristo de la Vega; Palace Castle; Baths of La Cava. . . . .	131
§ 4. San Juan de los Reyes; Museum. . . . .	132
§ 5. Synagogues — Santa Maria la Blanca; El Transito. . . . .	132
§ 6. Santo Tomé and minor churches. . . . .	133
§ 7. Bridges and Walk on S. side of Tagus. . . . .	134
§ 8. Alcazar. . . . .	135
§ 9. Cathedral. . . . .	136
§ 10. Archbishop's Palace and Town-hall. . . . .	143
§ 11. Hospital of Santa Cruz. . . . .	143
§ 12. Moorish Mosque; Cristo de la Luz. . . . .	144
§ 13. Convents and Churches. . . . .	144
§ 14. Old Houses. . . . .	144
§ 15. Sword Manufactory. . . . .	145
§ 16. Excursions. . . . .	145

### § 1. HISTORICAL NOTICE.

Imperial Toledo, the navel of the Peninsula, "the crown of Spain, the light of the whole world, free from the time of the mighty Goths," as its son Padilla addressed it, is one of the most interesting spots in Spain to the stranger. Toledo (21,000) is the capital of its province, whose hilly portions, the *Montes de Toledo*, divide the basins of the Tagus and Guadiana.

Since 1880, Toledo has been slowly but surely recovering some of her ancient prosperity. Much rebuilding has been done, and more is in progress; whilst new and handsome shops are seen in the principal thoroughfares, where an increase of circulation and traffic is apparent. The restoration of many ancient churches and

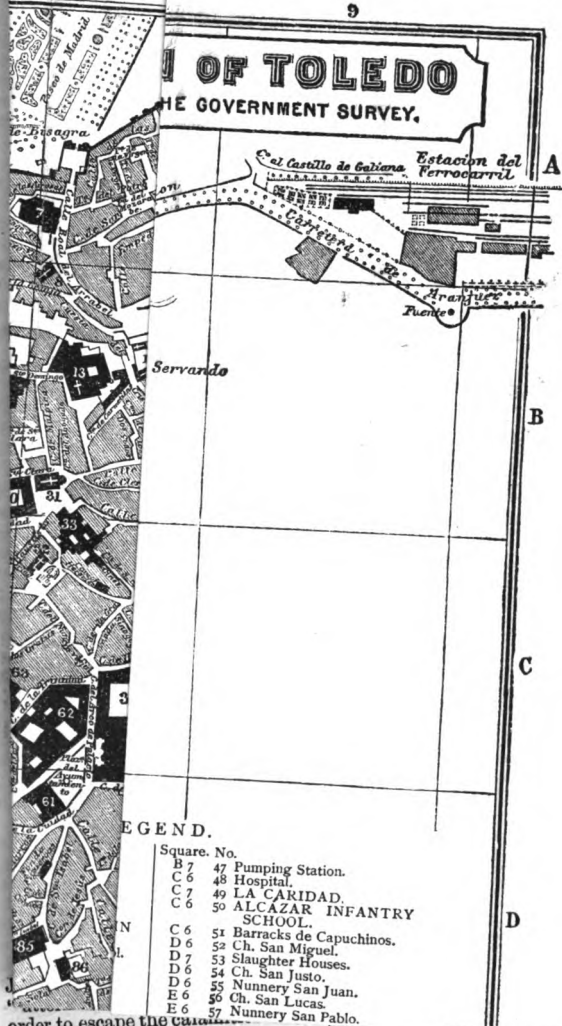
monuments is being carried on by the Government Commission on the historical and architectural monuments of Spain. Office, San Juan de los Reyes (10, C. 6).

Seen from afar, the view of the city is most imposing. This Durham of a once golden hierarchy offers a perfect contrast with Madrid, the modern capital, for here everything is solid, venerable, and antique. It has not been run up by academicians to please the hurry of a king's caprice, but is built like a rock, and on a rock 1820 feet above the sea. The lordly Tagus, boiling through the rent or Tajo of the granite mountain, girdles it around, just leaving one approach by the land side, which is defended by Moorish towers and walls.

Inside the city, the streets, or rather wynds, are irregular, ill-paved, steep, and tortuous; but such intentional intricacy and narrowness rendered them easy to defend when attacked, and kept them cool in summer, however unpopular to travellers not in search of the picturesque. The houses are massive and Moorish-like, for the city was 350 years under their enlightened dominion. Each family lives in its own secluded castle, and not in flats or apartments as in Madrid. Here again we find the oriental court, over which awnings are drawn in summer, as at Seville. Toledo, although long deficient in water, has always been a clean city; not, however, very healthy, the length of life averaging about 50 years. The climate is not agreeable; cold in winter and hot in summer, the hills reflecting back the sun's rays; but the river meadows are pleasant, and the Tagus is indeed a river, and not a dry ditch like the Manzanares. The Toledans, like their houses, are solid, trustworthy old Castilians, sober and *muy hombres de bien*. Here the glorious *Castellano* is spoken in all its purity of grammar and pronunciation, which is slow and guttural. To speak *en proprio Toledano*, has since the time of Cervantes been equivalent to the best "Spanish" ('*Viag. al Parn.*' vi. 253).

In the heart of the city towers the

300' 400'  
Scale  
For Plan of Northern

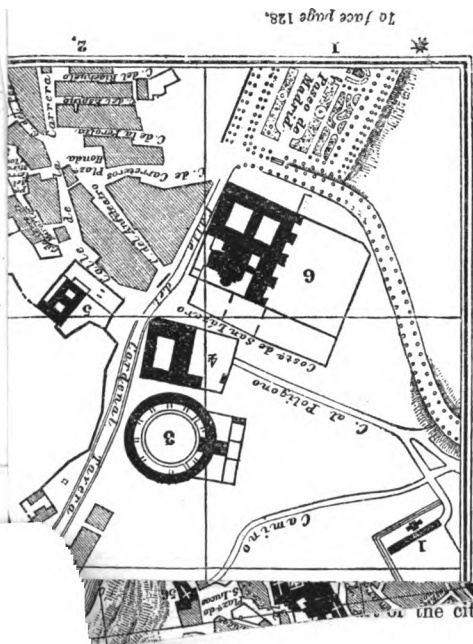


order to escape the capture  
[Spain, 92.]

i  
s  
l  
of  
it  
n  
a-  
y  
re  
ly  
is,  
es,  
air  
ne  
the  
ny  
lis-

Lo-  
ion  
ore  
a."  
go,"  
and  
mba  
ond  
lls."  
by  
be  
nk's  
when  
con-  
t on,  
arrels  
heirs  
t, and  
abdue  
rds, in  
slems  
eat by  
ews of

In  
Peni  
light  
time  
Padi  
most  
stran  
of its  
the  
basin  
Sin  
but s  
ancien  
has be  
gres  
ar



Cathedral, around which cluster multitudinous churches and convents, many now silent as tombs. Even Salamanca, a city of learning, was scarcely more hardly treated by the invaders—Victor and Soult especially—than was Toledo, the see of the primate. What the foreign foe began the domestic reformer completed, as, by the appropriation of ecclesiastical revenues, the means were taken away by which this priestly capital, this Levite theocratic city, existed; they are only partly restored, the die is cast, and Toledo will decay and become a Thebes, in which the untenanted temples alone will remain. Formerly it contained, besides the cathedral, 110 churches, including 11 sanctuaries inside and outside the town. 59 remain:—viz. 2 Mozarabic churches, 9 Latin churches with their 12 assistant parishes, 15 nunneries and 21 chapels. Most of the churches which have been closed are in ruins. Of the 34 hospitals which formerly existed 4 only are left. Besides the university 4 colleges existed. The Roman ritual is used in the two Mozarabic churches, except on the anniversary of the patron saint to whom the churches are dedicated. To the painter, poet, and antiquarian, this widowed capital of two dynasties is truly interesting. Here the voice of the Goth echoes amid Roman ruins, and the step of the Christian treads on the heel of the Moor; here are palaces without nobles, churches without congregation, walks without people; the narrowness of the streets, by preventing carriage traffic, adds to that silence so peculiar to the ancient cities of Spain, and which at once, as Cervantes said (*Don Quijote*, ii. 19), strikes the ear of the stranger.

Toledo, when taken by Marius Fulvius, u.c. 561, 193 B.C., was "*urbs parva sed loco munita*" (*Livy*, xxxv. 22). The name has been derived from *Toledoth*, the Hebrew "city of generations," as having been their place of refuge when Jerusalem was taken by Nebuchadnezzar. No doubt many Jews did fly to "Tarshish," to the "utmost parts of the earth," in order to escape the calamities in Pales-  
[Spain, 92.]

time: and certainly when Toledo was first taken by the Moors it was filled with Hebrews, who, resenting the Gothic persecution, facilitated the progress of the Berbers, who themselves were half Jews and half Pagans.

Conde interprets Toledo as from the Arabic *attalah*, a place of look-out. To this day the Alcazar, now in ruins from the disastrous fire of 1886, towers nobly over the city, its beacon and sentinel. Leovigildo, under whom the Gothic monarchy was consolidated, removed his court from Seville, and made Toledo the capital of Spain. His successor, Recaredo, brought the Peninsula entirely into the Christian fold, and hence here were held so many of those important councils, the records of which give such insight into the spirit and condition of that age; they in reality were convocations and parliaments, as the sacerdotal aristocracy united social and civil supremacy. The Goths, who have been so frequently stigmatised as destructive barbarians, repaired and improved the city bridges, and Roman walls; portions of their works yet exist, for Toledo was one of the few towns exempted from the decree of Witiza, by which so many others were simultaneously dismantled.

Wamba was the benefactor of Toledo, as is recorded in the inscription over the great gate, "*Erexit fautore Deo rex inclytus urbem, Wamba.*" This was indeed a "long time ago," for Wamba is the Japetus of Spain, and the phrase *en el tiempo del Rey Wamba* proverbially denotes a date beyond legal memory, "as old as the hills." Wamba was half poisoned in 687 by Ervigius, and, when supposed to be dead, was clad as usual in a monk's dress for burial; and therefore, when he recovered, was compelled to continue the cowl, which, once put on, can never be taken off. The quarrels between the usurper and rightful heirs weakened the Gothic government, and enabled the Moors, in 714, to subdue the divided kingdom; so afterwards, in 1492, the dissensions of the Moslems paved the way to their final defeat by Ferdinand and Isabella. The Jews of

Toledo, when their Moorish friends seized their money, turned to the avenging Christian, and facilitated the conquest of the city, in 1085, by Alonso VI., who thereupon took the title of Emperor of Toledo; he gave "himself seated on an imperial throne" for the armorial bearing on its shield, naming the Cid as its first Alcaide. Toledo, honoured by the sovereign and made the primacy of a rich clergy, was always loyal; thus, when Burgos disputed its new precedence in Cortes, Alonso XI. exclaimed, "Let Burgos speak first; I will speak for Toledo, which will do what I wish."

## § 2. IMPORTANT SIGHTS: WALK ROUND THE CITY; GATES; WALLS; GARDENS.

**Important Sights.** When time is limited, the visitor will do well to restrict himself to 5 principal objects:—the Cathedral, Cristo de la Luz, S. Maria la Blanca, El Transito, and the Walk on the Southern bank of the Tagus between the bridge of San Martin and Alcantara. The central point of all movement in Toledo is the picturesque Plaza de Zocodover (plan B 6.) To readers of Lazarillo de Tormes and Cervantes the name will recall the haunt of rogues, and of those proud and poor Don Whiskerandos who swaggered and starved with their *capas y espadas*. *Suk* in Arabic, *Zoco* in Spanish, and *Soke* in English, signify a "market-place." This plaza was for years the site of national sports of fire and blood, of the auto de fé and the bull-fight.

It is now a favourite promenade, and a general lounge for idlers. S. of it rises the Alcazar, and from its E. side an archway, Moorish on its inner face, leads to the Hospital of Santa Cruz (§ 13.) Descending N., and passing the pretty little garden of the *Miradero*, the road leads to the *Puerta del Sol*, a rich Moorish gate of granite horse-shoe arches, lately restored, with upper intersecting ones of red brick, and winds down by the church of *Santiago*. Here is the disused pulpit of San Vicente Ferrer, of richly

panelled stone, supported on a stem, and formerly coloured. The tower, and brick arcading outside the ch., deserve attention. Further on is the *Puerta Visagra*. The old gate, which bore this name, will be found a little lower down, to the left; it is now blocked up, and therefore called *Puerta Lodada*. The name *Visagra*, said by some to be *Via Sacra*, the road by which Alonso entered in triumph, is simply *Bib Sakra*, Arabic "gate of the country;" and the rich cereal and pastoral district between Illescas and Aranjuez is still called *La Sagra*, Arabic "the open country, the support." There are two sets of walls: the first inner line, built by Wamba, runs W. from the bridge of Alcantara along the N. side of the city by the *Puerta del Sol*, *Puerta de Sta Cruz*, Lunatic Asylum and the *Puerta del Cambron* to the bridge of San Martin. The second inner line descends the r. bank of the Tagus from the bridge of Alcantara, past the pumping station to the *Puerta de Doce Cantos*. The outer line, built in 1109 by Alonso VI., diverges from the first inner line on the site of the *Puerta Nueva*, divides the suburbs of Anteguerela and Covachuelas, passes the *Puerta Visagra* and *Puerta Lodada*, and rejoins the old wall at the Lunatic Asylum.

The new *Puerta Visagra*, bearing the imperial eagle and shield, was built in 1550, and dedicated by the Town Council to Charles V. In a niche over the outer gateway is a statue of San Eugenio by Berruguete or Monegro, and placed there in 1575. San Eugenio, one of the tutelars of the city, was sent by St. Denis to Spain, A.D. 65, and became Bishop of Toledo, but, going back to France, was murdered at St. Denis. His mutilated body was recovered, and brought back to Toledo.

The pretty *Alameda*, or *Paseo de Madrid*, outside this gate, was planted in 1826 by the Corregidor Navarro. The statues of Toledan kings, two at each end, are bad and heavy. In the suburb, *Las Covachuelas*, to the E., are some degraded Roman remains.

§ 3. HOSPITAL; ROMAN CIRCUS;  
CRISTO DE LA VEGA; PALACE  
CASTLE; BATHS OF LA CAVA.

N. of the Alameda is the Hospital of San Juan Bautista, commonly called from being outside the walls, *el Hospital de Afuera*; it was built with four façades by Bartolomé de Bustamante in 1541, for the Cardinal Primate Juan de Tavera, whose *Cronica* is written by Pedro Salazar de Mendoza, 8vo. Tol. 1603, but the exterior remains unfinished.

A colonnade, dividing the spacious classical *patio*, leads through a handsome white marble portal, designed by Berruguete, to the imposing chapel.

The small picture of the Virgin and Child with 2 saints, above the altar to the l., is by El Greco. In the centre is the white marble cinquecento tomb of the founder: the recumbent effigy is guarded by the four cardinal Virtues, to which few cardinals were ever better entitled. The details on the whole are finely chiselled, and the head is beautifully modelled. This was the last but not the best work of Berruguete, who died here in 1561 in the room under the clock.

Recrossing the gardens, we turn to the rt. down the *Ronda Nueva*, which skirts the walls, and pass on l. the *Puerta Lodada*, with the slits for arrows and the horseshoe arches above: this gate was built by Moorish workmen for Alonso VI.

Below to the rt. the remains of a long, wide Roman Circus can be distinctly traced; a little further on is the site of the Prætorian temple, which was converted into a church by Sisibuto in 621; it is now called *el Cristo de la Vega*, on account of the old wooden crucifix which stands over the high altar. The right arm of this image hangs down, and therefore several romantic legends have been attributed to it—*Vide* Becquer (*Obras*), and Zorilla (*Romances*). The ch. has a pretty apse, with external round-headed sunken archwork. The small white marble statue of Leocadia by Berruguete stands in a granite niche

over the portal. It was originally in a similar position inside the adjoining gate of *del Cambron*, where the inscription which belongs to it still remains. The statue is Florentine in style, beautiful in form, and sweet yet serious in expression: the inscription embodies the vain prayer that *Tædium, Bore, Ennui*, the genius of Toledo, may be expelled by her. Beneath the pavement of this ch., 2 yards within the doorway, were buried the tutelars of Toledo, San Ildefonso and Santa Leocadia, the events of whose lives have been so much illustrated by Spanish artists and authors. Leocadia, born in 306, was cast down from the rocks above by Dacian: a chapel was raised on the site of her fall, in which many councils were held; during one of which (in the year 660) angels appeared and removed the stone from her sepulchre; she forthwith arose "clad in a manto," and informed the president, Ildefonso, that "her mistress lived through him." (He had written a work in defence of the Virgin Mary.) The corpse was rediscovered at San Gisleem, in 1500, when Philip I. obtained a portion of it for the chapter of Toledo; the rest was removed by the relicomaniac Philip II. when fearful that the heretics would conquer the Low Countries. He received the remains at the cathedral in person, April 26, 1587. During the Easter week is still held a grand holiday in her honour. In the garden behind the house of the sacristan are 2 very curious tablets, with Arabic inscriptions, let into the wall; and 2 pillars, one of which is inscribed. Excavations in this garden would probably lead to the discovery of interesting remains of the Prætorian temple.

Above to the l. and growing, as it were, out of the rock, rise the remains of the *Palace Castle*, built by Wamba in 674, in order to command the W. approach of the city; the masonry is most massive. Below, on the river-bank, is a Moorish arched *alcoba*, with an Arabic inscription, which is called by some *los Baños de Florinda* (Arabic *Zoraida*), and more generally the baths of *La Cava*; this fair and frail

one is said to have been bathing here when Roderick, the last of the Goths, beheld her charms from his terrace above. The sad results are matters of history.

N.W. the river, just freed from its narrow gorge, flows tranquilly among pleasant meadows towards the *Fabrica de Espadas*. The bridge of San Martin below binds rock to rock, and completes the picture. Turning back, we re-enter Toledo by the pinnacled *Puerta del Cambron*, rebuilt in 1576, when the old Moorish gate was pulled down. The fragment of a column, which supports the rt. lintel outside the gate, bears an Arabic inscription. Below the empty niche on the inner face of the gateway is an inscription in honour of S. Leocadia.

#### § 4. SAN JUAN DE LOS REYES; MUSEUM.

Advancing, are the remains of the once splendid Franciscan convent, called *San Juan de los Reyes*, because dedicated to their tutelar apostle John by Ferdinand and Isabella, who built it in commemoration of the decisive victory at Toro, and destined by the stern Ximenez for his reformed friars. The site is well chosen, and the walls sculptured with badges and symbols of the Catholic kings, and hung with an infinity of votive chains, suspended by captive Christians who were delivered at the conquest of the kingdom of Granada. The portal was finished by Alonso de Covarrubias for Philip II. This fine specimen of florid Gothic art was all but demolished by the invaders, who entirely gutted and burnt the quarters of the monks. The splendid chapel escaped somewhat better, having been used as a stable for their horses. It is covered with shields, eagles, badges, ciphers, coronets, and the fringing inscription so common at this period.

On the E. side a portion of this fine building has been restored under the charge of the skilful artist, Don Arturo Melida, and converted into a well-arranged *Museo Provincial*. The large ground-floor saloon is devoted to wood-carvings, ancient monuments, inscrip-

tions and statuary. Here is a fine marble bust of Juanelo by *Berruguete*; the portrait of Juan de Alava by *Greco*; a Christ by *Morales*, and some old Spanish paintings on panel. The Arabic brims of wells with Cufic inscriptions and Moorish wood-carvings are worth notice. A room above, now filled with pictures, was the cell of Cardinal Ximenez.

The exquisitely carved late Gothic cloisters are included within the Museum. On the wall to the rt. of the entrance is a fine relief in decorated glazed tiles, said to have been removed to the convent from an ancient Moorish palace.

The Academy of San Fernando in Madrid has devoted 4 millions of pesetas to the restoration of these cloisters. The work has been most barbarously performed, and the cloisters now look like a wedding-cake.

#### § 5. SYNAGOGUES—SANTA MARIA LA BLANCA; EL TRANSITO.

S.E. of the Convent is the Juderia, or Jews' quarter, in which two most singular synagogues yet remain. The first, now called *Santa Maria la Blanca*, was probably built in the 12th cent.; but in 1405, when the ferocious persecutor San Vicente Fefrer goaded on the mob against the Jews, it was converted into a church; so it remained until the Spaniards degraded it in 1791 to 1798, by converting it into a barrack and store-house. It is now kept in good repair, under charge of the *Comision de Monumentos*, but empty and unused.

The five alleys are divided by octagonal pillars, which support horse-shoe arches; the three central alleys have on each side a blind triforium. The large elaborate capitals are moulded in plaster, and ornamented with punctured fir-cones—some of them upright, and some running up into the volute. The ceiling is said to be made from beams of the cedars of Lebanon, and the soil below the pavement to have been brought from Mount Zion. At the South Kensington Museum there is a reproduction of one of the arches.

The other synagogue, beyond the opposite side of the Plazuela de Barrio Nuevo, is less ancient, but is finer and better preserved; although consecrated to *San Benito*, it is called *el Transito*, from a picture of the death of the Virgin, which has, however, disappeared. The ch. was built in 1366, by Samuel Levi, treasurer to Don Pedro the Cruel, and in fact his Joseph, his Mordecai. His royal master, however, in 1360, being in want of cash, first tortured and then killed poor Levi, seizing his money-bags.† Levi had previously patronised the Jews, who soon became so rich and numerous that the former synagogue was too small, and this splendid "place of congregation," *synagoga*, the precise *lama* or mosque of the Moor, was built in the Moorish style. The honeycomb cornice, the rows of engrailed Moorish arches, supported by coupled shafts of coloured marble, and the superb *artesonado* ceiling, should be particularly observed. A broad band with foliage beneath the arcade contains the arms of Leon and Castile, and is edged with the 84th Psalm in Hebrew characters, and a damaged inscription. Isabel, in 1494, gave the building to the order of Calatrava: then the holy of holies was converted into an archive, and the galleries of the Jewesses used as the dwelling of the guardian of the church.

Outside the church of *el Transito* is the promenade of the same name. It was laid out and planted with numerous rows of trees in 1867: its N. side overhangs the gorge of the Tagus, from whence the river and the ruins of the ancient Moorish corn-mills are seen to advantage.

#### § 6. SANTO TOMÉ, AND MINOR CHURCHES.

From the N.E. corner of the Paseo del Transito a street leads N. to *Santo Tomé*, a ch. with a good Moorish tower. On the rt., in the little Plaza del Conde, immediately before reaching

the church, is the palace of the Conde de Fuensalida, in which Charles V. was lodged in 1537, and where his wife Isabel died; it now belongs to the Marquis of Monistrol. The ch. contains the reputed masterpiece of Domenico Theotocupuli, called *El Greco*, because a Greek by birth, who settled at Toledo about 1577, died in 1625, and lies buried in *San Bartolomé*. He imitated Titian and Tintoretto, and was also a sculptor and an architect. This picture represents the burial of Gonzalo Ruiz, a descendant of the great Alcaide *Esteban Illan*, Conde de Orgaz, in 1312.

Proceeding N. from *Santo Tomé*, and turning l. out of a scantily planted little *plaza*, we reach the S. end of the Calle de San Clemente. Following it, we pass on the rt. the large Court of the Poor-house, and on the l. a fine Renaissance gateway of *San Clemente*, a convent of Cistercian nuns. At the N. end of the street on the rt. is the ch. of *San Roman*, with a singularly good Moorish tower, from which Alonso VIII. was proclaimed. There are some strange mummies in the vaults, and the adjacent façade of *San Pedro Martir* has a good statue of the tutelar. Returning to *San Clemente* and proceeding N.W., the 2nd house on rt. in the Calle de la Misericordia is the \**Casa de Mesa*, where may be seen one of the best preserved specimens of a Moorish room in Toledo. Nearly opposite to the W. is the Plaza de Padilla, on which stood the house of Juan de Padilla and of his noble wife Maria, the leaders of the *Comunero* insurrection: his house was razed in 1522, by order of Charles V., and the plaza is now planted as a garden.

S.W. of the cathedral is the Convent of *Santa Ursula* (plan 89), which has a good Moorish round apse and brick arcading. Immediately S. of it stands a fine blocked-up pointed archway with inscription and surface carving, said to have been the first of the city gates. A short distance S. is *San Bartolomé* (plan 83), with a fine Moorish apse, arcaded in 3 tiers, and figured in Fergusson. *Santa Leocadia* (plan 25, B. 4) and *San Miguel* (plan

† See, for curious details, ch. 7, 15, and 30 of the *Cronica de Don Pedro*.



52, D. 6) have also good Moorish towers.

# § 7. BRIDGES AND WALK ON S. SIDE OF THE TAGUS.

The beautiful Ionic chapel in the Bernardine convent of Santo Domingo de Silos, N.W. of this plaza, was built by El Greco, who designed and painted most of the retablos. The Assumption of the Virgin which now exists is a copy, the original having been bought 40 years ago by the Infante Don Sebastian. The bridge of San Martin (see above) is the starting-point for the indispensable walk along the S. heights of the river ( $1\frac{1}{2}$  to 2 hrs.). It consists of one fine pointed central arch, with four smaller arches; it was built in the 13th century, and broken in 1368 by Henry of Trastámara, and repaired by Archbishop Tenorio, a kinsman of "Don Juan," and a true pontifex maximus. In the tower is a statue of *San Julian* by Monegro. The bridge is very narrow, and is greatly elevated above the level of the river on account of the occasional floods which rush down through the rocky gorge, on the rt. crest of which towers the grand old city. There are some remains of the piers of an older and perhaps a Roman bridge.

On the southern hills overlooking the Tagus are the *Cigarrales* or Toledan suburban villas, so called from the numerous orchards and fruit gardens attached to them. The term is derived from the Arabic *cegarra*, a "place of fruit trees." The correct Castilian term is *casa del campo* or *quinta*. In Galicia they are termed *aldeas*; in Aragon, *torres*; in Estremadura, *lugares*; in Seville, *haciendas*; and in Granada, *carmenes*.

The wild and melancholy Tagus is the largest river in the Peninsula, which it traverses from E. to W. and divides into two nearly equal parts. It rises in Fuente Garcia, in the wild Sierra de Albarracín, on the borders of Aragon and Castile. It enters Portugal at Alcántara, to which point it is navigable from Lisbon. Out of a

total length of 540 miles, 375 miles flow through Spain, of which nature destined it to be the chief artery. The Toledan chroniclers derive the name from Tagus, 5th king of Iberia; but Bochart traces it to *Dag*, Dagon, a fish, as, besides being considered auriferous, both Strabo and Martial pronounced it to be piscatory, *καλιχθους* piscosus. Grains of gold are still found by amphibious paupers, called *artesileros* from their baskets, in which they collect the sand, which is passed through a sieve.

The Tagus, destined by nature for the water communication of these localities, but now useless, might easily be made navigable to the sea, and then, united with the Xarama, would connect Madrid and Lisbon.

This Tagus, a true thing of wild, romantic Spain, is made for the poet and artist. How stern, solemn, and striking indeed is the lonely, unused river! No commerce ever made it a highway; its waters have reflected castles and dungeons, instead of quays and warehouses; few cities have risen on its banks as on the Rhine, scarcely even a village. It flows away solitary and unseen; its waters without boats, its shores without life; no steamer has either civilized or cocknified its wild waters, like those of the Rhone, the Rhine, or the Danube.

Crossing the bridge of San Martin, we descend the road to the L, where, about 180 yards on, the geologist may observe "the gneiss almost perpendicular, with magnificent veins of granite crossing each other in every direction; in some the quartz, felspar, and mica occur in very large crystals: the quartz is often bluish, perhaps from kyanite. The veins are grey, and continue a long way on the heights above the river opposite the town: there are also very good specimens of graphic granite with large hexagonal crystals of mica." Soon a valley of rocks is reached, through which trickles a rivulet, where damsels wash their linen, and colour the grey stones with sparkling patches, cheering the loneliness with songs. The rugged cliff under Sta. Ana, on the rt. bank, is said to

have been the Tarpeian rock of Jewish executioners. When time is an object, the traveller should beware of paths to the l., which descend only to picturesque Moorish mills. The true path follows the hills at a high level, and reaches, in  $\frac{1}{2}$  hr. from the bridge, the hermitage of *La Virgen del Valle*. Here Toledo reappears with its emphatic huge square Alcazar towering over rock, ruins, and river. Descending from this point to the river bank, Toledo may be regained by ferry boat; but it is better to continue on the heights, towards the shattered **Castle of San Cervantes**, a name which has nothing to do with the author of *Don Quixote*, but is a corruption of *San Serrando*. This sentinel outpost formerly guarded the approach to the bridge below, and the site still commands a fine view of the city. Underneath, by the rly. station, is the *Paseo de la Rosa*; and beyond it, on the N., the *Huerta del Rey*, or meadows surrounding the palace of Galiana.

The bridge, like others over the *Tagus*, is called by pleonasm *el Puente de Alcantara*, the "bridge of the bridge": it is formed of two arches and is built in massive stonework. The Roman one was repaired in 687 by the Goth Sala; destroyed by an inundation, it was rebuilt in 871 by the Alcaide Halaf; repaired in 1258 by Alonso el Sabio, restored again by Archbishop Tenorio about 1380, and fortified in 1484 by Andrés Manrique. On the city side is a tower, and a small statue by Berruguete of San Ildefonso, the *Divus tutelaris*, to whom Philip II. dedicated the bridge, as stated in an inscription. The portal at the other end is modern.

On the rt. bank of the river, below the bridge, is the *Ingenio*, or water-works, the construction of which was commenced in 1868, upon the ruins of a former picturesque building of 1568, which lasted only until 1639. From that time until a few years ago, Toledo has been supplied by the primitive machinery of donkey water-carriers, which have always retained their Moorish appellation of *azacanes*. Being built upon a rock, the city

was without springs, and depended upon its river for a water supply, whereupon the Romans stemmed the defile of the *Tagus* with a gigantic viaduct and aqueduct, which ran from the *Sierra de Yébenes*, 21 m. S.S.E. Some remains may still be traced near the convents *Santa Sista* and *Santiago*. There was also an enormous *nāurah*, *nor'ia*, or water-wheel, 90 cubits high, which forced up water by pipes. This was a work of the Moors, who introduced the hydraulics of the East. The amphibious Moslem loved cool water; for ablutions inside and outside are both pleasant and religious under a torrid sun; so where a Greek put up a statue, and a Christian a crucifix, he constructed a fountain or dug a well. The Toledan Moors were first-rate hydraulists (see '*Moh. D.*' ii, 262): their king *Al-mámun*, *Ibn Dhi-a-nún*, or *Yahya*, had a lake in his palace, and in the middle of his gardens a kiosk, from whence water descended on each side, thus enclosing him in the coolest of summer houses, exactly like the device in the *Kaas Dubarra*, now existing at *Cairo*. Here also were made, by *Az-Zarcas*, the water-clocks, for the astronomical calculations of *Alonso el Sabio*, to study which *Daniel Merlac* came all the way from *Oxford* in 1185. The modern works which have been constructed to provide the town with water were finished in January 1870, since which time Toledo has been abundantly supplied.

### § 8. ALOAZAR.

The ruined Alcazar, the *Atalaya* of *Tolaitola*, the palace and fortress of a city which it once defended and now adorns, was the *Amalekite Kassabah*, to which additions were made in 1805 by *Alonso VI.* It was much improved by *Alvaro de Luna*, and by *Charles V.* in 1548; he employed *Alonso de Covarrubias* and other distinguished architects, to add the fine façade and staircase, which *Herrera* completed for *Philip II.* It was burnt in the war of succession by *General Starem-*

berg, after much damage done by his troops, composed of German, Dutch, English, and Portuguese soldiers. The ruins were repaired by Cardinal Lorenzana, a munificent patron of literature, who converted the building into a *Casa de Caridad*, in which paupers were employed in silk-weaving. This great and good primate devoted his whole life and income to good works; he died in 1804, having resigned his primacy for several years. When the French occupied Toledo, they converted the Alcázar into a barrack, after having ejected the paupers and confiscated the funds of the charity. The edifice was afterwards burnt as a last legacy by Soult's troops when evacuating the half-ruined city; so Heidelberg had been treated by the hordes of Louis XIV. Finally, it was gutted by fire in the autumn of 1886, and little else but the bare walls remain. In the saloons overlooking the river the widow of Philip IV., the queen regent, was imprisoned during the minority of Charles II.; her mode of life has been graphically described by Madame d'Aulnoy, and Dunlop, ii. 123. She was first the tool of the low adventurer Nithard, and then of her base paramour Valenzuela.

The Alcázar had been repaired and converted at a cost of 20,000*l.* into a Military Academy, for the education of officers for the Spanish infantry.

### § 9. CATHEDRAL.†

The CATHEDRAL is said by the Church chroniclers to have been erected to the Virgin while she was alive; in which case it is presumably the oldest church in Christendom. Converted by the Moors into their grand mosque, Alonso VI., at the conquest, guaranteed it to them; but the moment the king was absent, Bernardo, the first archbishop, backed by the queen Constanza, a native of France like himself, seized the mosque and dispossessed the Moors. The building was pulled down in 1226 by St. Ferdinand,

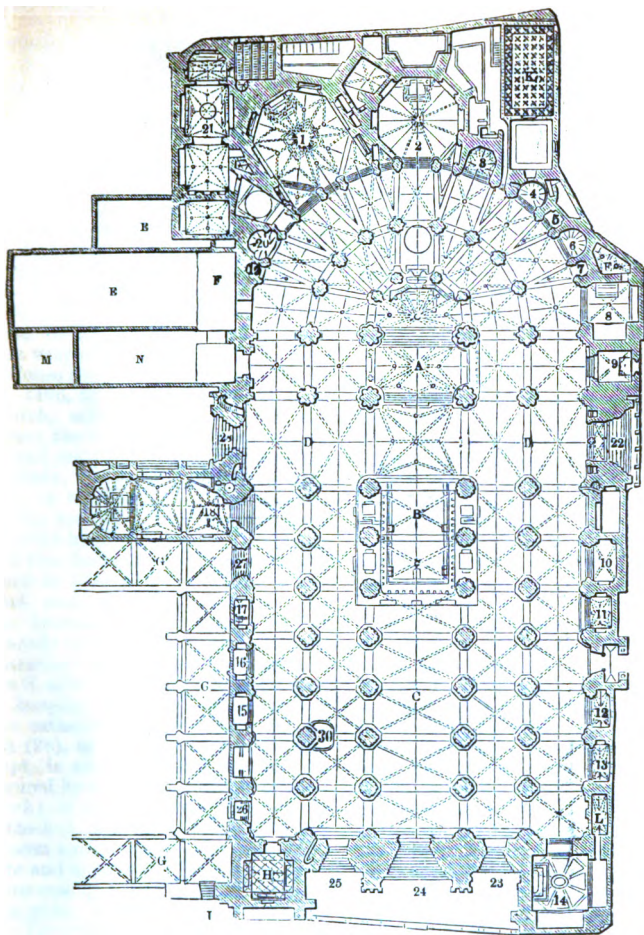
† Consult Street's 'Gothic Architecture of Spain,' and the excellent Guide, 'Toledo en la mano,' by Parro.

a great destroyer of mosques, who himself laid the first stone of the present cathedral. Designed by Petrus Petri, it was completed in 1492, plundered in 1521 by Padilla's mob, and again in 1808 by the invaders under Gen. La Houssaye, the sacker of the Escorial. Previously it was a mine of wealth and art; thus Cean Bermúdez enumerates 149 artists, who, during six centuries, were employed by the richest prelates of Spain to make this a temple worthy of the primacy, a dignity which was long held by the master-mind of the day. This church belongs to the pure vigorous style of the 13th century, and is not inferior in design to any of the great French cathedrals (see Street), while it far surpasses them in rich furniture, picturesque effect and artistic objects of every kind.

The older archbishops of Toledo were great alike in peace and war; the *Rodrigos* headed victorious armies, the *Tenorios* built bridges, the *Fonsecos* founded colleges, the *Mendozas* and *Ximenes*, third kings and regents, founded universities; while the *Taveras* and *Lorenzanas* raised houses of charity and hospitals. These monuments, indeed, have been swept away by rude hands, foreign and domestic, but their memory abides, nor will the new lay appropriators easily either repair the outrages, or rival those works of piety and science, those offerings which the consecrated hands of old had laid on the altar.

The primate of Toledo has for suffragans, Coria, Ouenca, Palencia, and Sigüenza: the chapter was truly imperial, and consisted of nearly 100 dignities and prebendaries. Here, as at Leon and Burgos, the pope and king of Spain were canons, and the monarch was always fined 2000 maravedis for non-attendance in choir on the three days from Christmas to St. John the Evangelist.

The exterior itself is nowhere very striking or symmetrical, whilst the N.E. entrance is blocked up: the best point of view is from the W. side of the *Plaza del Ayuntamiento*, to which the grand façade looks. The N. tower only is finished, and may be ascended



PLAN OF TOLEDO CATHEDRAL.

- |                          |                         |                              |
|--------------------------|-------------------------|------------------------------|
| A. Capilla Mayor.        | 1. Chapel of Santiago.  | 16. Capilla Bautismal.       |
| B. Coro.                 | 2. " San Ildefonso.     | 17. " de la Piedad.          |
| C. Nave.                 | 3. " la Trinidad.       | 18. Chapel San Pedrola.      |
| D. Transepts.            | 4. " San Nicolas.       | 19. " the Flagellation.      |
| E. E. Sacristies.        | 5. " San Gil.           | 20. " Sta. Leocadia.         |
| F. Entrance to Sacristy. | 6. " St. John Baptist.  | 21. " los Reyes Nuevos.      |
| G. G. Cloisters.         | 7. " the Presentation.  | 22. Puerta de los Leones.    |
| H. Capilla de la Torre.  | 8. " the Holy Ghost.    | 23. " las Palmas.            |
| I. Bridge from the Arch- | 9. " Sta. Lucia.        | 24. " del Perdon.            |
| bishop's Palace.         | 10. " San Eugenio.      | 25. " de los Escribanos.     |
| K. Winter Chapter Room.  | 11. " San Martin.       | 26. " la Presentacion.       |
| L. Sacristy of Mozarabic | 12. " la Concepcion.    | 27. " Sta. Catalina.         |
| Chapel.                  | 13. " Epiphania.        | 28. " del Reloj.             |
| M. Ochavo.               | 14. Mozarabic Chapel.   | 30. Shrine of San Ildefonso. |
| N. Sagrario.             | 15. N.S. de la Antigua. |                              |

for it  
low  
and  
ver  
squ  
and  
cir  
cul  
der  
los  
of  
the  
arr  
wit  
was  
Alf  
in  
whi  
tim  
in l  
vati  
on  
of  
in  
and  
wo  
tain  
the  
scav  
ent  
the  
of l  
the  
big  
ap  
figu  
wor  
call  
pan  
rate  
ver  
tie  
no  
Jun  
also  
whi  
in  
the  
end  
for  
Gol  
larg  
bro  
mer

for the magnificent view obtained from it of the city and the suburbs: this tower was begun by Cardinal Tenorio and finished (in 1535) by Cardinal Tavera. It rises 325 feet high, from a square base to a Gothic middle storey, and terminates with a thin spire encircled with 3 rows of spikes. The cupola of the other tower is after a design of *El Greco*. *La Puerta de los Leones* (plan 22), at the extremity of the S. transept, is so called from the lions with shields placed on pillars. The deeply-recessed portal, with Gothic figures and niche-work, was wrought by Annequin de Egas, Alfonso Fernandez, and Juan Aleman in 1466, in a beautiful white stone, which, soft at first, hardens with time; the upper works were restored in bad taste in 1776, by Mariano Salvatierra, by whom is the "Assumption of the Virgin." The exteriors of the bronze doors were commenced in 1545 by Francisco de Villalpando, and the insides were finely carved in wood in 1541 by Diego Copin, of Holland, and six other sculptors: but the tournaments, centaurs, &c., are scarcely suited for a Christian temple's entrance; the modern Ionic gate, on the S. side of the nave, is equally out of keeping with the Gothic style of the cathedral. The *Puerta del Reloj* (28), at the end of the N. transept, is much blocked up and disfigured by an entrance screen of wood-work; it is the oldest door of the cathedral, and its sculptured tympanum and architrave are most elaborate and beautiful. The bronze doors were cast to match those of the opposite gate; that to the l. is by Antonio Zurreño, 1713, that to the rt. by Juan Antonio Dominguez. They are also ornamented with carvings inside, which are older in date and better in style; the *Puerta del Perdon* (24), the great W. door, has six niches on each side, which are carried all up round the arch; the style is rich Gothic of the 15th century. The large centre door (1337) is covered with bronze embossed work with fine ornamentation and inscriptions.

The painted windows are superb.

Half an hour before sunset, when the aisles darken, these storied panes brighten up like rubies and emeralds. They were painted chiefly by foreigners; by Dolfin, 1418, by Alberto de Holanda, Maestro Christobal, Juan de Campos, Luis, Pedro Francés, and Vasco Troya. The subjects are taken from the Bible and legends of local saints, interspersed with the shields of the donors: they were finished in 1560.

The Holy Week ceremonies are very impressive at Toledo, and well worth seeing. At Corpus Christi the splendid tapestries are hung round the Cathedral during the octave, and the fine custodia and banners carried in procession. The tutelar Saint's festival, San Ildefonso (Jan. 22), is also a great day at Toledo.

The usual entrance from the W. is by the *Puerta de la Presentacion* (26) through the cloisters. A descent of 9 steps leads to the interior, which consists of a nave with double aisles, supported by 84 piers. The length is 404 ft., the width 204 ft. Over the W. doorway is a splendid rose window, with glazed arcade beneath it. The *coro* is lower and further E. than usual, only blocking up the last two bays of the nave. Its screen is surrounded with altars of jasper, having marble columns. The nave has no triforium, but a large middle-pointed clerestory, as also has the inner aisle—the outer aisle being very low. The transept, which does not project beyond the outer aisle of nave, has a N. rose and S. wheel. Its E. side has a triforium, and the chancel also has a triforium at lower level, with cinquefoil arches and coupled shafts. The triforium of the chancel proper is most lovely, with arches which serve as niches for figures. A glazed gallery runs behind the triforium of the chancel-aisles, each bay having a rose over it to form a clerestory. All these features are beautiful, and worth attention.

The *Coro* is a museum of sculpture; the under stalls were carved in 1495 by Maestro Rodrigo: enriched with grotesque ornaments, they represent

the campaigns of Ferdinand and Isabella. The name of each locality occupied by its representative is carved on each seat. Among these authentic contemporary records of citadels, arms, and costume, is the surrender of the Alhambra. The upper stalls with single figures of saints in walnut, are in a perfect classical contrast, being embroidered with a prodigality of ornament; above them, in most ivory-looking marble, is the genealogy of Christ, while the niches are divided by candelabra pillars resting on heads of cherubs. The seats themselves are separated by marble columns of a beautiful red and brown *breccia*. Of the 70 stalls, the 35 on the N. side are by Vigarny, who died here in 1543, and was buried near his works. The Primate's throne, and the Transfiguration over it, a subject which from its very nature is ill adapted for solid materials, was carved by Berruguete out of a solid block; the 35 stalls opposite were also sculptured by him. The exquisite fronts to the reading-deaks, of gilt metal, wrought with bas-relief, are the masterpieces of Nicolas de Vergara and his son. They represent (S.) the Creation, and David playing before Saul; (N.) the procession of the Ark, and passage of Jordan. The lectern consists of an eagle on a Gothic tower, with statues in niches, and is excellent. The black wooden image of the Virgin before it is very ancient. The large *reja* at the entrance of the *coro* deserves a special notice, as nothing can be finer than the style of the ornamentation. It was finished in 1548 by Domingo de Cespedes and Fernando Bravo.

The Gothic *Respaldo del Coro* erected by Abp. Tenorio in the 14th cent., should also be particularly observed.

The two pulpits of metal gilt, flanking the chancel screen, and placed on short marble columns, are of exquisite workmanship, like the richest plate. They were made from the bronze tomb raised for himself by Alvaro de Luna, and broken up in 1449 by Henry, Infante of Aragon, when

soured by his defeat at Olmedo; whereupon Alvaro sent him a copy of verses on this paltry revenge, while Juan de Mena (Cop. 264) condemns the uncivilized Vandals, whose "hearts were harder than the bronze." The metal figures were so articulated as to rise up and kneel when Mass was said.

The *Capilla Mayor* (A) was enlarged by Cardinal Ximenez; but the rich Gothic work at the sides is older and finer, and formed part of the original work of Tenorio. The entrance screen and the gilt pillars which support the curtains and candelabra are in the cinquecento taste, by Villalpando and Diaz del Corral. The lofty Gothic *retablo* contains carvings of the life of the Saviour and Virgin, executed about 1500, by 27 artists under the directions of Enrique Egas and Pedro Gumiel. The whole is painted and gilt. Here are the tombs of the ancient kings, Alonso VII., Sancho el Desado, Sancho el Bravo, the Infante Don Pedro and other princes. Here also (on L.) lies buried Cardinal Mendoza, ob. 1495. This high-born and great prelate almost shared the sovereignty with Ferdinand and Isabella, whence he was called *Tertius Rex*. He united religious with ministerial power. The details of pinnacles, winged angels, and statues in niches, are of infinite variety. Among them is the statue of Alonso VIII., the conqueror. On the N. is that of the bearded shepherd, San Isidro, who led the Christians to victory at Navas de Tolosa; on the S. the statue of the "good Alfaqui," who interceded on behalf of the Frenchman, Bernardo. At the festivals of Easter, Corpus and Christmas some magnificent tapestry is here displayed.

At the back of the high altar is the *Transparente*, a work of the 18th cent., and the boast of the Toledans. It was wrought by Narciso Tomé, a heresiarch of Churriguerism. In this fricassee of marble the plunging figure of San Rafael is prominent, with his legs kicking out above him in the air. He holds in his rt. hand a huge gilt

fish. Archbishop Porto Carrero imported quarries from Italy for this and similar ornamentations. He was the prime mover of Philip V.'s succession. This kingmaker lies buried under the pavement in front of the chapel del Sagrario (N.), with the epitaph *Hic jacet pulvis, cinis, et nihil*. In spite, however, of its absurdities the transparente exhibits much invention, and great workmanship and mastery over material. Unfortunately a fine old altar-piece and pictures were destroyed, as at Leon, to make room for this monstrosity in marble.

In a dark crypt beneath the chancel, open every morning for an early mass, are 5 altars, and the remains of Santa Ursula. Entrance from the S. chancel screen.

Almost every side chapel is worth a visit, and the chief remaining items of interest may be conveniently viewed in the following order. Commence in the N.E. angle of the cathedral, nearly opposite the N. side of the transparente, with the beautiful

Capilla de los Reyes Nuevos (21), which is approached by a passage and must be visited before 9 A.M. This is the chapel of the new or later kings, as compared to those older ones buried near the high altar. The original tomb-house was built in 1374 by Enrique II.; it was reconstructed in 1531, for Cardinal Tavera, by Alonso de Covarrubias and Alvaro Monegro; here, under white and gold niches of richest plateresque embroidery, repose (rt.) Enrique II., ob. 1379, (rt.) his wife Juana, ob. 1381, (l., kneeling) their son Juan I., ob. 1390, (rt., kneeling) his wife Leonora, ob. 1382, (l.) Enrique III., ob. 1407, (rt.) his wife Catalina (daughter of our John of Gaunt), ob. 1419. Juan II., by whose orders the first chapel was built, lies buried at Miraflores, but his statue is placed here among his ancestors. The five paintings under glass are unusually good specimens of *Maella*, and represent the Nativity, Adoration, and 3 other subjects. Each of the smaller altars has 4 handsome columns of red and yellow jasper.

The adjoining chapel of Santiago,

(1) or el Condestable, was erected in 1442, in the richest flamboyant Gothic, by that great "imp of fame," the Constable Alvaro de Luna, as his family burial-place. As he was master of Santiago, the scallop shells abound, as also do his canting arms, "gules party azure, a crescent (Luna) reversed argent." The original bronze tombs, it is said, were converted into pulpits, and the present sadly mutilated ones, of white marble, were sculptured by Pablo Ortiz in 1489, and erected by Maria, daughter of Alvaro. The armed Master, who was executed at Valladolid, in 1451, by his ungrateful sovereign, lies with his sword between his legs, while knights clad in hauberk mail kneel at each corner of the tomb. By his side is the tomb of his wife, Juana de Pimentel, ob. 1489, for the repose of whose soul two monks and two nuns at the opposite angles are praying; the portraits of the deceased form part of the retablo at the high altar: that of the constable to the l., that of the wife to the rt. of the central panel, which represents the Descent from the Cross. Under the tombs there exists a vault, which had to be repaired at the beginning of this century. The workmen who entered it said that the skeletons of Don Alvaro and his wife were found seated at a table, the head of Don Alvaro being placed before him. Observe also the once gilt tomb of Juan de Zerezueta, Archbishop of Toledo, ob. 1442; he was half-brother to the Constable, and the tombs of his uncle, Archbishop Don Pedro, and of his son Don Juan, each under a recessed arch.

Exactly opposite the transparente is the chapel of San Ildefonso (2) founded by Rodrigo, Alonso VIII.'s fighting primate. It was much improved by Gil de Albornoz, who is buried here, ob. 1350. His tomb in the centre of the chapel is a masterpiece of Gothic niche and statue work, but is much mutilated. On the right of the altar is that of his nephew Alonso, Bishop of Avila, ob. 1514, a charming specimen of cinquecento, with a raised work of birds, fruit, &c., picked out in white and gold, which canopies the



urna on which the prelate lies. Above it in a niche is a sitting statue of the Virgin and Child. Under an arch in S. wall is the sepulchre of Inigo Lopez Carrillo de Mendoza, with the curious cap and jewel of the period; he died in 1491 at the siege of Granada. To the l. of the high altar is the tomb of Archbishop Juan de Contreras. The marble medallion to the rt. of the altar represents the bust of San Isidoro, that to the l. the bust of San Leandro. This noble Gothic chapel is also illustrated with sculpture relating to the tutelar San Ildefonso, who was originally buried in the ch. of Cristo de la Vega, and whose legend has afforded subjects to Murillo and the best Spanish artists. San Ildefonso became primate of Toledo, where he died in 617, and was buried at the feet of Santa Leocadia. His body at the Moorish invasion was also carried off, and was long lost, until, about the year 1270, a Toledan shepherd was caught in the cathedral at Zamora. Suspected of being a thief, he replied, "San Ildefonso, appearing in person, led me here and vanished." Thereupon Alonso VIII. dug the site, and a body was found, a chapel was built, and miracles were daily worked; see the details in Ortiz (Chr. xiv.). As Zaragoza claimed the primacy of Aragon because the Virgin had come down from heaven to visit Santiago there, so Toledo owes its elevation in Castile from her coming down to this San Ildefonso. Accordingly Cardinal Rojas erected a shrine over the exact spot, which rises in a lofty pyramidal pile of open gilt carved Gothic work against the 2nd pier from the W. of the N. aisle (30). The beautiful reliefs by Vigarny represent San Ildefonso preaching his remarkable sermon, and his receiving the *casulla*; E. is the slab on which the Virgin's feet alighted: encased in red marble, it is railed off, and inscribed, "Adorabimus in loco ubi steterunt pedes ejus."—The multitude have worn away the stone with their kisses, as at Zaragoza and Santiago.

Returning to the Chancel-aisles, in the S.E. angle is the entrance to the

beautiful *Sala Capitalar de Invierno* (K), the winter chapterhouse: the ante-room has a Moorish ceiling. The fine wardrobe at the l. was made for the Archbishop Silices (tutor to Philip II.), in 1549–51, by Gregorio Pardo, a pupil of Berruguete, the one opposite was carved in 1780 by Lopez Durango. They are among the earliest specimens of the Renaissance style in Spain. The square portal was executed by Bernardino Bonifacio, and the door-way by Antonio Gutierrez in 1504, after designs of Antonio Rodriguez, the expense being defrayed by Ximenez. The 3 elaborate niches have rich finials. The fine artesonado ceiling of the *sala* is the work of the celebrated Lopez de Arenas, and Francisco Lara. The walls are decorated with a series of paintings, executed in 1511 for Cardinal Ximenez, by Juan de Borgoña, which resemble Perugino in style. The best are the Nativity of the Virgin—her meeting St. Elisabeth in a rocky scene—the Gift of the *Casulla*. The Last Judgment covers the whole of the wall above the entrance doorway. On the E. wall is a small and pretty Virgin and Child, with 2 angels crowning. Above the seats are hung portraits of the primates, 94 in number—which, from Ximenez downwards, are genuine. In the S.E. corner is that of Card. Quiroga, who figured at the Council of Trent.

Close to the transept, in the S. chancel-aisle, is the chapel of *Santa Lucia* (9), entered by a fine doorway. Three inscriptions of the 13th cent. have been let into the walls. Outside is a spirited life-size painting of the Boy John, with a lamb, in the style of Caravaggio.

Crossing the transept, the chapel of *San Eugenio* (10) has an arch and tomb of elaborate *tarkish* work made for Fernan Gudiel (1278). It is an interesting specimen of Moorish decoration.

The *Capilla Mozarabe* (14) is situated under the unfinished tower in the S.W. angle of the Cathedral. The altar-piece is a fine Assumption in mosaic, executed at Rome in 1800.

The *Muzarabic Ritual* was that of the Spanish Goths, which, free from the modern inventions of Rome, was the oldest in Christendom and the nearest approach to the Apostolical primitive form. It consisted of the Lord's Prayer, and the words delivered by Jesus Christ at the Last Supper. St. James the Elder added a few prayers, and this became the primitive form of mass in the Peninsula. It is to Spain what the *Rito Ambrogiano* is to Milan. The original text was first tampered with by San Isidoro and San Leandro in 633. The new version was enjoined by the fourth Council of Toledo, being principally directed against the Arian heresies. It was preserved by the Christians, who, under the tolerant rule of the Moor, retained six churches in Toledo—Sta. Eulalia, Sta. Justa, San Lucas, San Marcos, San Sebastian, and San Torcuato. The features of this ritual are its simplicity and earnest tone of devotion, and the total absence of auricular confession. The prayers and collects are so beautiful that many have been adopted in our Prayer Book. The host was divided into nine parts, representing the Incarnation, Epiphany, Nativity, Circumcision, Passion, Death, Resurrection, Ascension and Eternal Kingdom. This is now the only chapel in Toledo where the *Muzarabic ritual* is daily performed. The service takes place at 9.15 A.M., and is highly interesting.

The discontinuance of this ritual was the work of the French, who denationalised Spain by the introduction of ultra-Romanism. The test of fire was appealed to as a final resort in the Zoco-dover, when the Gothic volume remained unconsumed and the Franco-Roman one was reduced to ashes. Nevertheless the first Gregorian mass was chanted at Toledo on Oct. 5, 1086. The *Muzarabic ritual* was re-established in this chapel by Ximenez in 1512, to give the Vatican a hint that Spain had not forgotten her former spiritual independence. In fact, however ultra-Romanist the policy and practice of Spaniards

has apparently been, they have always resisted the real dominion of the foreign pontiff.

Here is preserved one of the first printed copies of the *Muzarabic ritual*, printed by Ximenez at Alcalá de Henares in 1500.

The term *Mozarabe* is derived from the Arabic *Must-Arab*, which means people who have lived with and tried to imitate the Arabs.

The W. wall of this chapel was painted in fresco by *Juan de Borgoña* in 1514, and represents the battle of Oran, which was planned, defrayed, and headed by Ximenez in person; hence the saying, "*Pluma, Purpura y Espada solo en Cisneros se halla.*" Spaniards generally call Ximenez, *Cisneros*.

A chapel in the S. aisle, next to the sacristy of the Capilla Mozarabe, has a good *Adoration* on gold ground.

Under the N.W. tower an elaborate late doorway opens into the Capilla de la Torre (H) now used as a *Tesoro*, or strong-room of the Cathedral treasures. They are very difficult of access, being guarded by 6 keys, each kept by a different canon. The traveller's best chance is to apply directly to the *Cardenal*. On the two days preceding the festival of *Corpus* (Thursday after Trinity Sunday) the Treasury is open from 8 to 12, for a selection of objects to be carried in procession. The following list embraces the most valuable and curious among the treasures, but they are not permanently arranged, and some of them may possibly be found in the Ochavo or in one of the sacristies.

The "Great Queen" of this cathedral is the image of the Virgin, carved of black wood; it was saved in 711 from the infidels by one Godman, an Englishman, who hid it in a vault, from whence it reappeared at the reconquest of Toledo. It is seated on a silver throne made in 1674, under a silver-gilt canopy, supported by pillars. The superb crown and bracelets of precious stones, made in the 16th century, were stolen in 1868, which accounts for the extra precautions now taken. The fumes mantle of

the Virgin was embroidered with pearls in 1615. The following materials were employed: 257 ounces of pearls of different sizes; 300 ounces of gold thread; 160 ounces of small pieces of enamelled gold, and 8 ounces of emeralds and precious stones. Her rings, necklaces, and trinkets are countless. Among the historical objects worthy of special notice at the cathedral are the fine illuminated Bible, a present from San Luis, Bishop of Toulouse, the banners from the battle of Las Navas, the flag with the arms of the League which hung from the gallery of Don Juan of Austria at the battle of Lepanto. This flag, with several smaller ones taken from the Turks, is hung out on the first Sunday in October, the anniversary of the battle, from the transept of the cathedral. Travellers must not fail to observe the splendid church *vestments*, frontals, &c.; the tent-hangings of gold twine, embroidered with the arms and motto (Tanto Monta) of Ferdinand and Isabella; and the banner (*manga*) given by Cardinal Ximenez.

The fine reliquaries of gold, silver, ivory, and rock-crystal date from the 12th to the 18th century, and are chiefly presents from Spanish and foreign princes. There are 116 in all, the quantity of church-plate once rivalling that kept at Loreto; the chief articles were removed to Cadiz upon the French invasion. The invaders, however, gleaned pretty well, having taken about 23 cwt. of silver from this cathedral alone! The admirer of old plate will examine the silver-gilt shrines made for the bodies of San Eugenio and Santa Leocadia, by Francisco Merino, 1565-87, and a statue of St. Ferdinand in silver. The fine Gothic Custodia is a masterpiece of Enrique de Arfe; it was finished in 1524, and weighs 10,900 ounces, independent of the gold cross on the top, said to be made with the first gold brought by Columbus to Europe: the identical cross belonging to Cardinal Mendoza, which was elevated in 1492 on the captured Alhambra; the sword of Alonso VI. the conqueror of Toledo. Notice also an *Incensario*,

made in the shape of a ship; a Gothic spire-shaped *relicario*, which branches out like an epergne; a precious vessel encased with antique gems; and huge silver allegories of the four quarters of the globe, more valuable for material than fine art.

The Puerta Nueva (or de la Presentacion) opening into the Cloisters (26) was wrought in the transition style from the Gothic to the plateresque, by Juan Manzano and 4 other sculptors, in 1565.

The projecting altar of N. S. de la Antigua, beyond the 1st chapel N., has a statue of the Virgin in a niche on a canopied *eredos*.

In the Baptistery (16) the font is made from part of the destroyed bronze of Luna (see Chapel of Santiago).

Passing the Puerta de Santa Catalina, with its florid double doorway, and the Capilla de San Pedro, now used as a parish Ch., we cross the transept, and reach the block of buildings comprising the *Sagrario*, *Sacristia*, *Ochavo*, and other saloons which contain the pictures, relics, &c., planned in 1588 by Cardinal Quiroga, begun in 1616 by Juan Bautista Monegro for Cardinal Rojas, and finished by Archbishop Moscoso in 1652-8. The grand entrance, with coloured marbles, to the Capilla del Sagrario, was erected in 1610 by Cardinal Rojas, nephew of the Duke of Lerma, minister to Phillip III. The ceiling of the *Salon de la Sacristia* is painted by *Luca Giordano* with the standing local miracle of the Virgin's gift of the *Casulla*: the artist's own portrait is near the window to the rt. of the altar. Among the best pictures are a Venetian-like Martyrdom of Santa Leocadia by *Orente*, with a fine figure in black near a pillar (2nd from altar on rt.); Christ on the way to Calvary. Adoration (3rd from the altar on rt.), and opposite to it a Nativity, all by *El Greco*. The altar-front, and picture frame above it, is a very beautiful purple marble, known in Italy as *occhio di pavone* (Peacock's eyes). In the *Vestuario* on the rt. is a good portrait of Pope Julius II., is a Nativity and

Circumcision by *Bassano*, an Entombment, by *Bellini*, and a copy of a small *Raffael* Holy Family. The *Ochavo*, behind the *Sagrario*, is an octagon, completed by a son of *El Greco* in 1630, and adorned with handsome marbles and a frescoed dome.

The elegant Cloisters, full of sunshine and flowers, were erected by Archbishop Tenorio, on the site of the *Alcana* or Jews' market. As the Israelites would not sell this coveted Naboth's vineyard, the pious prelate instigated the mob in the year 1389 to burn the houses of the unbelievers, and he then raised this beautiful enclosure on their foundations. Part of the walls were painted at the end of the 17th century by *Bayeu* and *Maella*, the old fresco paintings being much damaged.

The plateresque gate del *Niño Perdido*, "of the lost child," which leads from the cloisters into the street, was erected in 1565 by *Toribio Rodriguez*. This little Cupid of Spanish mythology has been the theme of many a pen and pencil. The fresco painting inside the gate represents his capture and crucifixion by Jews.

In the N.E. angle of the Cloister is the disused and almost empty *Capilla de San Blas*. Beneath the elegant tomb in the centre, the work of *Fernan Gonzalez*, lies the founder of the chapel, Archbishop Tenorio, ob. 1399. Near lies *Arias*, Bishop of *Placencia*, and the friend of Tenorio. To the l. of the entrance, a magnificent staircase (*Escalera de Tenorio*) leads to the upper cloister, added by *Ximenez*.

Close to the chapel of *San Blas*, on the rt., is the Summer Chapter-house; and S. of it another staircase leads up to the Library, which contains a good collection of MSS.; a Bible of *San Isidoro*; the works of *St. Gregory*, in 7 vols. of the 13th century; a fine *Talmud* and *Koran*; a Greek Bible of the 10th centy.; an *Esther* in Hebrew; some MSS. of the time of *Dante*; a *Pliny* of the 10th centy., and a splendid Bible in several volumes illuminated for Cardinal *Ximenez*;

and many others of the age of *Leo X.* The printed books, of which most are Italian, were given by *Lorenzana*, who bought them at Rome. They were taken to Madrid by *Zorilla* during the Revolution, and many were never returned.

#### § 10. ARCHBISHOP'S PALACE AND TOWN-HALL.

W. of the Cathedral is the archbishop's palace, the fine S.E. portal of which was made by order of *Tavera* for his *Hospital de Afuera*, but appropriated by his successor. A small doorway, opposite the gate of the *Niño perdido*, leads through a court and passage to a staircase, above which is the Public Library, open from 9 to 1.

The *Casa del Ayuntamiento*, or mansion-house, in the *plaza* to the S., was built by *Domenico Greco*. The large saloon upstairs is worth visiting for the sake of its velvet hangings and furniture. It has been copied as a background by several distinguished artists. On the staircase are some verses addressed to the municipality, let into the wall like inscriptions.

#### § 11. HOSPITAL OF SANTA CRUZ.

A flight of steps descending from the E. side of the Zocodover lead under a Moorish archway to the *Hospital de la Santa Cruz*, now converted into a college for orphan sons and daughters of officers, and extremely difficult of access. It was founded in 1504 by *Pedro Mendoza*, the great Cardinal de *Santa Croce*. Nothing can surpass in richness the portal, over which the *Invention* of the Cross is placed, with the kneeling founder and *Santa Helena*. The general style of the edifice is in the transition from florid Gothic to the classical and Renaissance. It was finished in 1514 by *Enrique de Egas*, for whose exquisite chisellings the creamy stone seems to have been created. A superb patio is enriched with the arms of the proud *Mendoza*, and their motto *Ave Maria gratia plena*. The staircase, ceilings,

balustrades, &c., are most elaborate, but the chapel, one fine long nave, is unfinished.

## § 12. MOORISH MOSQUE; CRISTO DE LA LUZ.

The little church of *Cristo de la Luz* (plan 12) is undoubtedly one of the most interesting buildings in Spain. It was originally a mosque in miniature, and is anterior to the 11th centy. It is divided into nine compartments by four circular columns, from the capitals of which spring 16 horseshoe arches. One or two of the capitals certainly belong to some Visigothic construction. The nine small vaults formed by the intersecting ribs are varied in design, and very remarkable. Here Alonso VI. heard the first mass on entering Toledo as conqueror in 1035. This mosque was given to the Templars in 1186, and at that time was added the brickwork apsis. The mural painting of *Saints* belongs to the 13th century.

## § 13. CONVENTS AND CHURCHES.

W. of *Cristo de la Luz* is the convent of *Santo Domingo el Real*, which must be visited early. The effect of the nuns in the choir is most picturesque. In the sacristia is a well-preserved Christian sarcophagus of the 4th or 5th century.

Visitors are not admitted to the nunnery of *Santiago* or *Santa Fé*, N. of the *Zocodover*, without an order from some very high ecclesiastical authority. The nuns, 15 in number, are noble ladies, *Caballeras*, and wear the white robes and red cross of the order of *Santiago*. The views from the *mirador* (balcony) and terrace on the roof are most charming; the interior has two fine patios, enriched with pillars and porcelain tiles: the chapel is elaborately decorated, and has a semi-Moresque oratory near the *coro*. In the *Sala Capitular* are some pictures, and a Dead Christ, attributed to Alonso Cano.

*San Juan de la Penitencia*, S.E. of the Cath. (plan 55), was founded for the Franciscan order by Cardinal Ximenez in 1511; the chapel is plain, and has been unfortunately white-washed; the ceiling is of Moorish artesonado character, but dilapidated. Here also is the tomb of Francisco Ruiz, Bishop of Avila, a friend of Ximenez, and by whom the edifice was completed. The hair of the seated females looks somewhat too large and turban-like, but the curtain raised by angels throws a fine sepulchral shadow over the prelate's effigy. The pillared *retablo* is filled with paintings, and the *reja* is good.

A short distance to the N. is the ch. of *San Justo y Pastor*, with a good Moorish brick apse.

## § 14. OLD HOUSES.†

The architect will have much to observe in Toledo; one peculiarity is the arrangement of the house portals, the soffits, projecting door-posts, lintels, and cannon-ball ornaments.

On the N. side of the street of the same name (plan D. 4) is *el Taller del Moro*, now degraded to a workshop, where Ambron, the Moorish governor of Huesca, invited 400 refractory chiefs of Toledo to dinner, and, as each arrived, cut off their heads. The tradition is sufficiently obscure, and the same story is told of other tyrants (see Rte. 152).

The lovers of the fabulous may visit the cave of Hercules, in which Roderic, the last of the Goths, saw such portentous visions (see Southey's note, 54). It is entered from the N. side of the *Calle San Ginés* (plan

† Full details will be found in the 'Memorias' of Eugenio, Larruga, vols. 5 to 10. 'Historia del Toledo,' Pedro de Rojas Conde de Mora, fol. 2 vols., Mad. 1654-63; 'Los Reyes Nuevos de Toledo,' Christobal Loranço, 4to., Mad. 1764; 'Esp. Sag.' v. vi.; Ponz, 'Viage,' i.; 'Toledo en la mano,' Sisto Farro, Tol. 1857, accurate and valuable. There is also a small compendio of this work; and 'Toledo Pintoresca,' José Amador de los Ríos, Mad. 1845; 'Album Artístico de Toledo,' Manual Assas, is valuable for the accurate translations from the Arabic by P. de Gayangos.

(C. 5), and was opened in 1546 by Archbishop Siliceo, but it has never since been properly investigated, and there is little enough to see.

### § 15. SWORD MANUFACTORY.

The celebrated *fabrica de armas*, or manufactory of Toledan swords, is placed on the rt. bank of the Tagus about one mile N.W. of the city. It is shown to visitors; but is only worth a visit for those interested in Spanish cutlery. The huge rectangular unsightly building was raised for Charles III. by Sabatini in 1788, and is well provided with forges, &c. The chapel is dedicated to Santa Barbara, the patroness of cannons. All the *armas blancas* for the army of Spain are made here: the choicest Toledan blades are of a fine temper and polish, and are so elastic, that they are sometimes packed in boxes curled up like the main-spring of a watch, or "compassed," as Falstaff says, "like a good Bilbao, in the circumference of a peck, hilt to point, heel to head."

Travellers having time to visit the Government factory should on no account purchase elsewhere. Here there is a large, well-lit, and excellently arranged show room with a most civil attendant, and the price of everything distinctly marked in pesetas and cents. Swords, knives, ladies' scissors, inlaid paper-knives, and other kinds of fancy cutlery, are here displayed in cases. The room is open from 9 A.M. till 6 P.M. Every article made at this factory bears the words *Arteria, Toledo, Fabrica de Toledo*, with the date. Articles merely stamped with the word *Toledo*, have not been made in the Government factory, and are largely sold in the city.

The manufactory of artistic silks at Toledo for church vestments constituted one of the greatest industries in Spain. Only one remains, belonging to S<sup>r</sup>. Molero, established at the beginning of the 18th centy. The silks woven with gold made there are very fine; some specimens exist at the South Kensington Museum.

[Spain, '92.]

Toledo possesses also a special industry, manufacturing a large amount of liquorice for export to America.

### § 16. EXCURSIONS.

A pleasant walk may be taken in the direction of the rly. stat. to the *Palacios de Galiana*, close to the river. The meadow in which the ruined building stands is a field of romance, and is called to this day *la Huerta del Rey*, for here Alonso held a *cortes* when the Cid complained of his vile sons-in-law, the Counts of Carrion.† The ruins consist of little else than an archway flanked with mutilated towers, and some arabesque ornamentation within. Here Charlemagne is said to have been entertained by Galiana, whom he converted to Christianity and carried off to France.

As Toledo was the capital of the S. frontier of Spain, it was well defended against the Moors by mediæval fortresses. The hilly lines of the *Montes de Toledo*, *Sierra del Duque*, &c., with the most rivers of the Tagus and Guadiana, formed noble sites for defence. These wild and picturesque scenes, which never have been properly investigated, well deserve notice from the artist and antiquarian. Among the chief castles are those of *Montalban* and *Guadamur*, which may be visited in a horseback excursion of 2 days, and the latter is accessible by carriage. The night is best spent at *Galvez*.

Leaving Toledo by the *Puente San Martion*, we turn to the rt. and follow the high road as far as the 10th kilometer stone. Opposite this we turn again to the rt. by a *venta*, and 20 min.'s riding brings us in sight of the *Castle of Guadamur*. It is a very compact building on a small scale, but externally well preserved, with bartizan angular turrets to the keep. The ruined rooms have some Gothic inscriptions. The arms of the Counts of *Fuen-Salida*, over the entrance, indicate *Pedro Lope de Ayala*, the first count and favourite of *Enrique IV.*

† For the true history of this Moorish villa see *Gayangos* (Moh. D. II. 383).

At Guarrazar, near Guadamur, were found in 1858 the Visigothic gold votive crowns, now exhibited in the Musée de Cluny, Paris, and in the Armeria Real, Madrid.

From the village of Guadamur there is a well-defined bridle track through orchards and fields to ( $\frac{1}{2}$  hr.)

**Polan.** Here the high road is again followed, an offshoot of the Sierra de Toledo is crossed by the *Puerto de Alpedregas*, and we descend to

8 m. **Galvez.** Here take a local guide and proceed in a westerly direction through the village of Lugar Nuevo to the (3 hrs.) **Castle of Mont-alban.** The outer wall and a lofty bastion which flanked the entrance alone remain. The latter is pierced by an immense Gothic entrance archway. It is probably the largest of all the castles in the province of Toledo, and is picturesquely perched above a wild ravine, through which bawls a tributary of the Tagus. The views of this river and of the surrounding sierras are very fine.

Bridle-path to (90 m.) **Avila**, passing **Barciense Castle**, with a lofty sq. tower, commanding fine views. Its upper tier on the E. side is entirely occupied by an enormous lion rampant, probably the largest crest in the world. Beyond

16 m. **Torrijos Stat.** (Rte. 65), the country is rich and level.

27 m. **Maqueda**, whose castle is the best preserved in the province. The portal has a curious Moorish archway, and the battlements are of Moorish tiles, with projecting angles. Here are two ruined convents and an old tower. Crossing the Alberche, the track ascends to

37 m. **Escalona**, the largest ruined castle in the province, built in 1442 by Alvaro de Luna in the rich semi-Saracenic taste of the age. Portions of its walls remain, and the palace of the counts, with a chapel. The *Colegiata* is also worth a visit. Thence through *Alnoroz*, with its pretty ch., skirting fine woods full of game, always due N., to

50 m. **San Martin de Valdeiglesias** (3780). The town is entered between the Moorish castle, with its alcazar in the centre, and the bull-ring. Over the retablo of the parish ch. is a finely-carved wooden arch. [To visit the *Toros*, follow the Caldoso road for 2 kil., then turn to rt. and ford the Tortolas into a meadow (see *Avila*, Rte. 1).]

A miserable track, one of the worst in the Castiles, leads over stones and deep cart-ruts in 8 hrs. to **Cebreros**. It descends from Valdeiglesias to the Tortosa, which is forded. Then over hills, crossing the Alberche by the fine old bridge of *Valsorlo*, and ascending past a pretty hermitage to

65 m. **Cebreros.** The parish ch. of *Santiago* is a handsome and lofty granite building with nave and aisles. Hence it is a day's ride over a very rough track to

90 m. **Avila** (Rte. 1).

## ROUTE 18.

CIUDAD REAL TO MANZANARES, BY  
DAIMIEL. 42 m. Rail.

From Ciudad Real Stat. (Rte. 16) the line runs E. to

15 m. **ALMAGRO Stat.** (8550). Here is a convent belonging to the order of Calatrava, with fine staircase and cloisters. The Paseo de la Glorista is a pleasant promenade. Numerous lace factories surround the town, employing more than 5000 hands. Excellent black lace is made here, which, although inferior in quality, is far more reasonable than at Barcelona; also white coarse torchon lace in large quantities.

28 m. **Daimiel Stat.** (9850). One of the most important towns of La Mancha. It is placed in the centre of the Campo de Calatrava, one of the

best wheat-producing districts in Spain. To the l. is Bolaños with its old castle. To the N.E. are the lakes termed *Los Ojos (Eyes) del Guadiana*, which that river throws up after flowing 23 m. underground from Tomelloso (Rte. 19). The ground above them is called *El Puente*.

42 m. *Manzanares* Junct. Stat. for Madrid or Seville (Rte. 19). *Buffet*.

## ROUTE 19.

MADRID TO STA. CRUZ DE MUDELA, BY ARANJUEZ AND VALDEPEÑAS. 150 m. Rail.

Stat. at the Atocha. Ticket and omnibus office, 2 Calle de Alcalá Country most uninteresting.

9 m. *Getafe* Stat. (Rte 16.)

13 m. *Pinto* Stat. Here is a ruined castle in which the Princess of Eboli was imprisoned by Philip II.

17 m. *Valdemoro* Stat. (2360). Here is a college for the instruction of cadets for the civil guard of Spain.

21 m. *Ciempozuelos* Stat. (2500). In the neighbourhood are considerable saline springs.

31 m. *ARANJUEZ* Junct. Stat. *Buffet*. (Rly. to Cuenca, Rte. 20.)

To see the palace, gardens, and Casa del Labrador, an order should be obtained either at Madrid or of the mayordomo on the spot.

*Aranjuez (ara Jovis, 8300)* is situated at the confluence of the Tagus and Jarama. The Marquis of Miraflores, Marquis of Salamanca, and several noble and wealthy families have built villas in the neighbourhood. The season here is in April and May, when the court was formerly often in residence. In June it becomes very unhealthy, as the heat acts on the waters and fills the air with fever and ague.

This royal domain, with its elms, oaks, water-brooks, gardens, and singing birds, is indeed a verdurous oasis in the midst of the treeless, waterless Castiles.

In the 14th centy. *Aranjuez* was originally the summer residence of Lorenzo Suarez de Figueroa, Master of the Order of Santiago. It became a royal property when the mastership was merged in the crown under Ferdinand and Isabella. Charles V., in 1536, made it a shooting-villa, and Philip II. employed Herrera to construct additional buildings. Much, however, was burnt by a fire, and more taken down by Philip V., who rebuilt a portion in French style, leaving Charles III., Charles IV., and Ferdinand VII. to finish it.

The Palace is situated on the l. bank of the Tagus, in the N.W. angle of the town. The bald Plaza de San Antonio, with a gallery and iron railing, affords space for dust and glare. The interior of the palace contains some indifferent pictures, and fresco ceilings by Jordan, Mengs, Maella, the poor Conrado Bayeu, and others. There are, however, three interesting pictures by Bosch (Jerome van Aeken) a painter of the beginning of the 16th century, almost unknown out of Spain. They represent fantastic subjects and allegories in the style of Brueghel, which were much praised by the authors of his time. China fanciers should particularly examine the cabinet fitted up with the finest specimens known of *Buen Retiro* porcelain. The walls of this room are entirely covered with large plaques representing in high relief groups of Japanese figures; they are beautifully painted and modelled. The looking-glasses made at La Granja add to the effect. The frames are composed of fruits and flowers. This room was painted and modelled by Joseph Grieci, 1763, one of the artists brought over by Charles III. of Naples, when he established at Madrid in 1759 the fabric of *Buen Retiro*, which existed previously at the Neapolitan palace of *Capo di Monte*. This porcelain is marked with the *Fleur De Lis* in



colours or gold. One of the rooms is built in imitation of *Las Dos Hermanas* at the Alhambra.

The mirrors and the inlaid wood-work in this palace are very fine. In the palace chapel of San Antonio is an *Annunciation* attributed to Titian, which was presented to Charles V. by the Master of Santiago.

The look-out on the gardens over the parterre, the *Jardines del Principe y de la Isla*, with its shady avenues of oriental planes and cascades, is charming. Here, in spring, all the nightingales of Spain seem collected. The principal fountains only play on great holidays and royal birthdays. The best objects to observe are the *Puerta del Sol*, the Fountain of the Swan, the Cascade, Labyrinth, Swiss mountain, Neptune, Ceres, Bacchus, and the Tritons. The elms brought from England by Philip II. grow magnificently under this combined heat and moisture. They were the first introduced, says Evelyn, into Spain, where from their rareness they are as much admired as palm-trees are by us. One of them is a gigantic tree, some 90 feet in girth.

The *Casa del Labrador*, or labourer's cottage, is another plaything of that silly monarch Charles IV. It is richly fitted up with china, marbles, tapestries, and platina-inlaid walls and doors. The walls of the back staircase are painted with scenes and subjects illustrating the costume, &c., at the time of Charles IV. The large saloon is painted by Maella. The malachite chair and table were given by Prince Demidoff to the ex-queen of Spain, Isabella. The chairs in the different rooms are worth notice. In one of these rooms there is an interesting collection of 20 ancient marble busts of Greek philosophers, brought hither by Charles III.†

The *Florera*, or *Jardin Ingles*, was laid out by Richard Wall, an Irishman.

It was at Aranjuez, March 19, 1808,

† An entertaining account of Aranjuez during the reigns of Charles III. and IV. will be found in the 1st vol. of 'Lord Auckland's Memoirs.'

that Charles IV., in order to protect his wife's minion Godoy, abdicated in favour of Ferdinand VII. Godoy, a vile tool of Buonaparte's, was thus saved to consummate his guilt by signing the transfer of Spain to France.

The royal breeding establishments near Aranjuez, like those near Cordova, were almost destroyed by the invaders, but restored by Ferdinand VII. In the stables there are some fine *Padres y Gananones* for breeding from mares and asses; the females are allowed to wander at liberty over a district of great extent. This establishment was renewed in 1876; English sires, dams, and grooms were then introduced.

On a hill to the l. (going to Ocaña) is a pond, here called, as usual, the sea—*el mar de Ontigola*.

Aranjuez is celebrated for its *asparagus*, which grows to an enormous size, and is sold at the stat.

40 m. *Castillejo Junct. Stat.* (change for Toledo). Rte. 17.

46 m. *Villasequilla Stat.* 5 m. E. are the vineyards of *Yebes*, which produce a fine white wine, held in considerable estimation. The town itself is worth a visit, and is one of the few in Spain unapproachable by any wheeled vehicle above the rank of a bullock-cart. It is a picturesque old town, with walls, turreted gates, and a quaint market-place, on one side of which stands the *Greco-Romano Ch.* with a finely-carved retable, painted by Tristan in 1616. The subjects are the Adoration of Kings and Shepherds; the Scourging and Bearing of the Cross; the Resurrection and Ascension; and eight half-length Saints.

53 m. *Huerta Stat.* Celebrated for its breed of sheep.

75 m. *Villacastillas Stat.* Bridges over the *Giguela* and *Riansares*.

85 m. *Quero Stat.* To the rt. are several salt-water pools. Here an extensive salt and soda manufacture is carried on.

93 m. *Alcazar de San Juan Junct.* (8400.) This ancient town is engaged in various manufacturing industries.

It was founded by the Celtiberians, and was formerly the head-quarters of the Order of San Juan. (Rly. to Valencia and Alicante, Rte. 120.)

108 m. Argamasilla de Alba Stat. The village (10 m. E.) was the birth-place of 'Don Quijote.'

6 m. further N.E.E. is Tomelloso (11,000), the largest town in La Mancha, and the centre of the wine-trade with Bordeaux, the greater part of the claret of commerce being here produced, as well as a large quantity of Cognac.

[Ardent admirers of Cervantes may make the following two days' excursion on horseback from Tomelloso through the cheerless wastes of La Mancha. They must carry all provisions, take a local guide, and put up with the roughest accommodation at night. Quitting Tomelloso in a S. direction we proceed to

12 m. La Calera, a hamlet of a dozen houses with good water. Here the track turns E. to

16 m. Casa de Aroso, consisting of three houses only.

24 m. Ruidera. Just before reaching this place are the 16 lakes, *Las Lagunas de Ruidera*. Three of them adjoin the route. The Guadiana rises in these swamps and is lost at Tomelloso, 15 m. from its source, to reappear again 23 m. distant near Daimiel (Rte. 18). The lakes contain fish. Each has its own name, that of *La Colgada* being the deepest, and most interesting, because its cool waters are guarded by the ruined castle of *Bocafriada*, in which lived *Roca Florida*, to whom Montesinos was married.

33 m. Osa de Montiel. 3 m. distant is the *Cueva de Montesinos*, into which the knight descended. It is near the *Ermita de Saetices*, and close to one of the lakes. The cave itself. (Don. Quij. II. 23), probably the remains of some ancient mine, is about 40 yards wide and 60 deep, and is used as a refuge in storms by hunters and shepherds. The entrance is blocked up with underwood. As in the Don's time, it is still the haunt of bats and birds, who have deposited

a bed of *guano* nearly a foot thick. There is a lake at the bottom.

Here is the *Campo de Montiel*, the site of the decisive battle (fought on a Wednesday, 14th March, 1369), the last act of the fratricidal warfare waged between Don Pedro the Cruel and Henry of Trastámara, who here butchered his king and brother, aided by French knights, by whom the monarch was held unfairly down in the death struggle.

From Osa de Montiel the rly. may be regained by riding 21 m. N.N.E. to *Villarrobledo*, a large town with a station on the main line between *Alcazar San Juan* and *Albacete* (Rte. 120). It is best reached from Osa by striking E. to the carriage-road which runs due N. from *Alcazar* to *Villarrobledo*.]

Leaving Argamasilla, the mountains of the Sierra Morena are seen in the distance to the rt. The rly. now enters *La Mancha* (probably derived from the Arabic *manxa*, dry land). This denuded district consists of a wide expanse of monotonous steppes exposed to cutting wintry blasts and scorched by the calcinating summer heats. The province of Ciudad Real is indeed the most sparsely populated in Spain, and contains only 13 inhabitants to the square kilometer as compared with 108 in Barcelona. Nought but the genius of a Cervantes could have thrown any charm over such a tawny and arid wilderness.

123 m. *Manzanares* Junct. Stat. B. (9000). The ecclesiologist may visit the modern Gothic ch.

Rly. to Ciudad Real. (Rte. 18.)

7 m. due N. of Manzanares, on the high road from Madrid to Andalucía, is the *Venta de Quesada*, where Don Quijote was knighted. Cervantes must have sketched the actual inn, and its still-existing well. The water communicates with the Guadiana, which, like the Guadalquivir, eats its way through loamy banks.

Horsepath from Manzanares to (3 m. S.E.) *Membrilla*. This little town, on the river Arguel, has an ancient

sanctuary, with pictures from the castle of Tocon, reconquered by Alonso VIII.

From Menzanares the rly. traverses a district thickly clothed with vineyards to

140 m. Valdepeñas Stat. (14,000). The juice of the grape issues from this valley of stones and is the produce of the Burgundy vine, transplanted into Spain. The liquor is kept in caves in huge earthenware jars. When removed it is put into goat and pig-skins, such as Don Quijote attacked. The wine, when taken to distant places, is generally adulterated. When pure, it is rich, fruity, and high-coloured. It will keep well, and improve for ten years. Half-way to the next stat. the *Jabalón* is crossed, on which stream (4 m. S.W.) is *Torre Nueva*, where Don Quijote liberated the galley-slaves.

150 m. Santa Cruz de Mudela Stat. Its ch. dates from the 15th centy. It carries on a trade in wine, cutlery, and garter, which are offered for sale at this stat. and at Aranjuez and Alcazar de San Juan. Some of the garters are gaily embroidered and enlivened with opposite mottos, e.g.

"Te dirán estas ligas  
Mis penas y fatigas;"

and

"Intrepido es amor  
De todo sale vencedor;"

and so forth. These epigrammata are truly antique, and none wrote them neater than the Spaniard Martial. Visit the Bodegas of the Marqués de Santa Cruz de Mudela.

For continuation of this rly. to Seville, see Rte. 80.

down, mediæval, and unmodernised city" of Cuenca. Let not any of our readers be thus misled, but start at the first opportunity. From

Aranjuez Junct. Stat. (Rte. 19) the line branches l. to

11 m. Ocaña (5000), a town recovered from the Moors in 1106 by Alonso VI. It has an ancient fountain, and an aqueduct attributed to the Romans, but more probably the work of Juan de Herrera, in the time of Philip II. The convent of the Carmelitas Descalzos contained some pictures, but the French sacked the place under Soult in 1809, and destroyed the precious archives in the town hall. On the plain between Ocaña and *Dosbarrios* (6 m. S.) a most important battle was fought on Nov. 19, 1809, between the French and the Spanish, when the latter were totally defeated. The Seville Junta gave the command of 60,000 men (armed and equipped at the expense of England) to one Juan Carlos de Arcoizaga, an utterly incompetent man. Their object was to drive the French from Madrid, but the Duke of Wellington saw the futility of the scheme, and refused all support. After marching from Andalucía through La Mancha, Arcoizaga offered battle on this plain, instead of defending himself amongst the hills and broken ground. Soult assumed the aggressive, and opened with a splendid cavalry charge, which at once confused the enemy. In 3 hours 55,000 Spanish were utterly routed by 25,000 French. The latter took 26,000 prisoners, 45 guns, and 25 stands of colours, and killed and wounded 5000 Spaniards, whilst their own loss was only 1700 men. The issue of this campaign completely frustrated the Duke's plans, opened Andalucía to Soult, and fixed Joseph on the tottering throne.

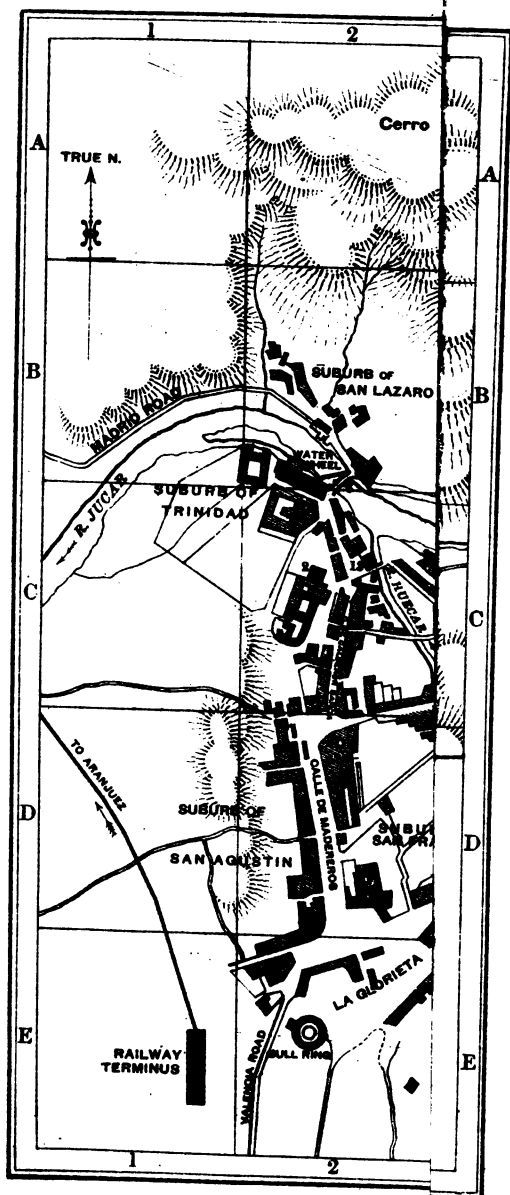
38 m. Tarancon Buffet (4500), situated in a plain on the rt. bank of the *Rianzares*, and a place of much traffic, being the centre of many cross-communications. The W. façade of the fine parish ch. retains its ancient and minute Gothic ornaments,

## ROUTE 20.

ARANJUEZ TO CUENCA, BY OCAÑA AND HUETE. 95 m. Rail.

Natives will attempt to dissuade travellers from visiting the "tumble-





but the N. was modernised into the Ionic order in the time of Philip II. Queen Cristina built herself a fine palace here soon after her marriage with Muñoz, who was made Duke of Rianzares.

[About 7. m. S.E. of Tarancon, reached by a bridle-path, is the little town of Uclés, which lies amid gardens and *Alamedas* watered by the Bedija. On a hill above towers the enormous magnificent *Convent*, once belonging to the order of Santiago, of which Uclés was the first *encomienda*, and the abbot was mitred; it was founded in 1174, on the site of a Moorish *alcázar*, of which the tower is preserved in the S. of the present edifice. It commands a superb view. The E. façade is built in the Berruguete style, the N. and W. in the classical, the S. in bad Churrigueresque. The chapel was raised in 1600, in the simple Herrera style, and has a good reja and retablo of 1672. Victor sacked the convent in 1809, and left it almost a wreck, but it is now in the hands of the Jesuits, who have established a school there, and put the convent and ch. into first-rate order.

Uclés is a fatal site in all Spanish annals, for here, in 1100, Sancho, the son of Alonso VI., was defeated and killed by the infidel, whereby his father's heart was broken; see the affecting account in Mariana (x. 5); the fatal spot is still called *Sicuides*, from the seven counts killed there.]

61 m. HUETE Stat. (3750), a well-built town prettily situated in a small hill-girt plain on the l. bank of the river of the same name. From the centre of the plain rise the ruins of the ancient castle. At the W. end is a thickly-wooded and shady *Alameda*, and the streets are wide and clean. The parish ch. of San Esteban contains a handsome choir with fine walnut-carved seats. The façade of the *Convento de Mercenarios* has 36 balconies and corresponding screens. Huete is of great antiquity, and was the *Istonium* of Ptolemy. It suffered

much during the Peninsular and Carlist wars.

The convent ch. of San Lorenzo Justiniano has a good façade, with reliefs of the Nativity and Charity, surrounded by 3 children. At the high altar is a Conception, Crucifixion, Holy Family, and Adoration of the Kings.

The line threads a valley to

89 m. CHILLARON. Here the coach road to Guadalajara by Sacedon (Rte. 25) joins the rly. The line follows the picturesque valley of the Jucar by its rt. bank to

95 m. CUENCA Stat. (8100), to the S.W. of the city, outside the suburb of San Agustin, on the Valencia road.

#### CONTENTS.

	Page
§ 1. Situation . . . . .	151
§ 2. Historical Notice . . . . .	152
§ 3. Walk round the City . . . . .	153
§ 4. Cathedral . . . . .	153
§ 5. Bishop's Palace, Old Houses . . . . .	156
§ 6. Excursions . . . . .	157

#### § 1. SITUATION.

Cuenca is romantically situated on an isolated rock, washed by a river as at Toledo and Ronda. The peak itself is called *San Cristobal*. To the N. flows the *Jucar*, with the height of *La Majestad* beyond: to the S. the beautiful *Huecar* overlooked by another height, *El Socorro*. Between these two streams, which unite to the W., is situated the old city, which rises like a pyramid. Its old walls, towers, and houses, overhang the precipices and barren rocks, which enhance the charm of the fertile valleys below. In the upper town the plaza and cathedral occupy almost the only level space; for the streets are steep, tortuous and narrow. The Jucar and Huecar descend through defiles spanned with bridges and planted with charming walks, mills, and poplars. To the S. and W. of these streams is situated the modern portion of the city, consisting of four suburbs, *Trinidad*, *San Agustin*, *San Francisco* and *Triadoces*. Here the

streets are new, wide and handsome. The picturesque market-stalls are pitched in the broad upper end of the Calle de Madereros in San Agustín. The chief communication between the two parts of the city is the Puente de la Trinidad, which crosses the Huecar near its junction with the Júcar.

Cuenca, once celebrated alike for its arts, literature and manufactures, now only retains its picturesque position, which is one of the finest in Spain, and rivals Ronda and Alhama in natural beauty. The artistical objects are numerous. The shooting, fishing, botany and geology of the district well deserve notice. The mountains to the N.E. are a portion of the Idubedan chain, and culminate in the Cerro de San Felipe and Muela de San Juan. They contain the sources of no less than four large rivers, the Tago and Guadiana flowing into the Atlantic, and the Júcar and Guadalquivir into the Mediterranean. These ranges were the fastnesses of the brave Celtiberians, who waged a desperate guerrilla warfare against the Romans.

The fine forests called los pinares de Cuenca are proverbial, and rival those of Soria. Squirrels are very abundant here. The scenery in these immemorial woods and rocks is wild, the lakes and streams are full of trout, and the hills abound in botany and geology, yet to be properly investigated.

These localities, in the 15th and 16th centuries, were densely peopled with busy rich traders in its staple, wool. With the exception of Ciudad Real, Cuenca is now the most sparsely inhabited province of Spain.

## § 2. HISTORICAL NOTICE.†

Cuenca, purely Moorish in its origin, was given in 1106 by Ben Abet, king

of Seville, as part of the portion of Zaida his daughter, when she became the wife of Alonso VI. The inhabitants, however, rebelled at the transfer, and the city was retaken by Alonso VIII., Sept. 26, 1177. The campaign is detailed by Mariana (xi. 14), who records how Alonso VIII. was in want of everything at the critical moment. The site of his camp of starvation is still shown at Fuentes del Rey. See *En esa ciudad de Burgos*—(Duran iv. 207). The city was captured at last by stratagem. A Christian slave inside, one Martín Albaja, let out his Moorish master's merino flocks as if to pasture, but then gave them to his hungry countrymen. These wolves having eaten the animals, put on their fleeces and were conducted back on all-fours. They were let into Cuenca by a small still-existing postern in the walls. From this strange flock sprang most of the ennobled families of Cuenca, e.g., Alborno, Alarcon, Cabrera, Carrillo, Salazar, &c.

The unfortunate city suffered to a great extent during the last Carlist war. On March 17, 1873, the Carlists invested the town, and, after a struggle of 7 hours, carried away 13,800*l.* from the bank and principal inhabitants. In February 1874 they robbed the province of 50,000*l.* The city, which had in the meantime been fortified, was besieged by a Carlist army under Don Carlos' brother, Don Alfonso and his wife Doña Blanca. By the help of a double treason they entered both the upper and lower town on July 8, 1874, and committed every atrocity. They burnt the archives, and Doña Blanca urged the troops on to sack the place.

Cuenca, in its good old times, produced great men of varied excellence. Among her worthies may be named Mendoza and Gil Alborno, generals and prelates; the artists Becerril, Xamete, Yanez, and Mora, the best

† For details, consult. 'Pollencomio de Cuenca,' Petrus de Solera Reynoso, 4to., Cuenca, 1624; and 'La Historia,' Juan Pablo Martí Rizo, fol., Mad., 1620, a curious volume, which also contains portraits of the Mendosas, long its governors; refer also to

'Hechos de García Hurtado de Mendoza,' Oñ. Suarez de Figueroa, 4to., Mad., 1613. 'Hist. de la Ciudad de Cuenca,' Don Trefon Muñoz, Cuenca, 1866-7

pupil of Herera. Here were born Figueroa, the poet, and Alonso de Ojeda, the friend of Columbus; and last, not least, Lope de Barrientos.† The city bears for arms, "gules, a sacramental chalice, with a star of eight rays argent." It was once celebrated for its splendid silver work, wrought chiefly by the family of the Becerriles:

### § 3. WALK ROUND THE CITY.

Fully to appreciate the beauty of Cuenca the following round may be taken. From the W. suburb of La Trinidad, cross the pretty Jucar to the N. suburb of San Lazaro by the new stone bridge of San Anton. Down stream on the l. a curious old Moorish water wheel may be seen still in use. Descend to the N. and ascend to the rt. bank of the Jucar by the roadway. The colour of the water is beautifully clear, with a slight greenish tint. Passing the shady copse of poplars and white-leaved aspens, above on the rt. rises rock-built Cuenca. Continue the walk on to the bridge Las Escalas, which crosses the Jucar higher up by timber-beams, laid upon stone piers; but, before going over it, ascend further up the rt. bank, look back on the town and into the valley. There is a pathway from this bridge to the postern of San Juan in the old city. Next cross the bridge and ascend a zigzag pathway cut in the rock to a little Alameda by a chapel, with a striking view of the valley. Continue along the pathway to the l. under the sandstone cliffs. This leads to the summit of the ridge on which the old city is built. (The plaza and cathedral can be reached by entering the adjoining Puerta del Castillo.) 5 min. S.E. of the gateway some steps cut in the rock lead down to a spring or streamlet which finds its way down the slopes by a devious course into the Huecar; thus irrigating numerous gardens filled with fine vegetables and fruit-trees, and feeding the creep-

ers which mantle luxuriantly the crags and stones. The pathway runs just beyond a tank where picturesque washerwomen congregate, forming artistic groups and colours. The Huecar is but a brook, from being so much drained off to water the gardens on the low ground near it. Below on the rt. are beautiful views of the bridge and convent of San Pablo with the surrounding cliffs of brown cylindrical rock.

The Dominican Convent of San Pablo, now a school, is perched on a precipice in a bend of the rivulet. The façade has unfortunately been modernised with a most absurd portal. The Corinthian retablo of handsome jasper has figures of three monks between the pillars in the divisions. The interior of the church is simple, two bold semi-circular arches from each side of the nave, each recess containing a chapel: the groining of the roof is good.

El Puente de San Pablo, a \*viaduct worthy of the Romans, which rivals in height and solidity the arches of Merida, Alcantara, and Segovia, rises 150 ft., 350 ft. long, connecting the broken rocks. It has five round arches reared on colossal piers, and was built in 1523 for the convenience of the monks by Francisco de Luna, at the cost of the Canon Juan de Pozo. Allowed to get out of repair, the two W. arches have been most bunglingly mended. The modern parapet, negligently built within its original position, is considered here a very proper restoration. Thus only mules and foot-passengers can pass where two carriages could formerly; and, what is worse, the approaching decay of the whole bridge is accelerated.

By re-crossing the bridge travellers can ascend into the old town to the plaza and cathedral. By descending the roadway on either bank of the Huecar, they can reach the Calle de los Madereros in the new town.

### § 4. CATHEDRAL.

The \*CATHEDRAL was founded in 1178 by Alonso VIII., who removed to

† Consult 'Biografía de Cuencuques Ilustres.' Fernan Caballero, Madrid, 1870.



this new bishopric the ancient sees of Valera and Arcos; it was consecrated by the prelate Don Rodrigo Ximenez de Rada. The nave with its single aisles, the false transepts, and the first two bays of the double aisle beyond them, are all of the very best and purest early pointed work. To this has been added a semi-circular chancel of much later date, and some vulgar ornamentation, in the Portuguese style, to the clerestory above the *coro*. The crossing has no lantern, but fine early pointed vaulting with zigzag mouldings. Each transept has a wheel: several of the windows are admirably coloured; and the carving of the ancient capitals is singularly bold and graceful. All the rest of the work, including the fittings of the chapels, is of Renaissance date.

The façade fronting the Plaza was modernised in 1664–69 by a blunderer named José Arroyo, who painted the interior *yellow*, picked out with black, in supposed imitation of the cathedral at Siena, and in compliment to Diego de Mendoza, a Cuencan, who ruled so long in that city, and is buried in this cathedral. Of his great family was Don García Hurtado de Mendoza, fourth Marquis of Cañete, the hero of the Araucanian war, which forms the subject of the epic of Spain by Erilla.†

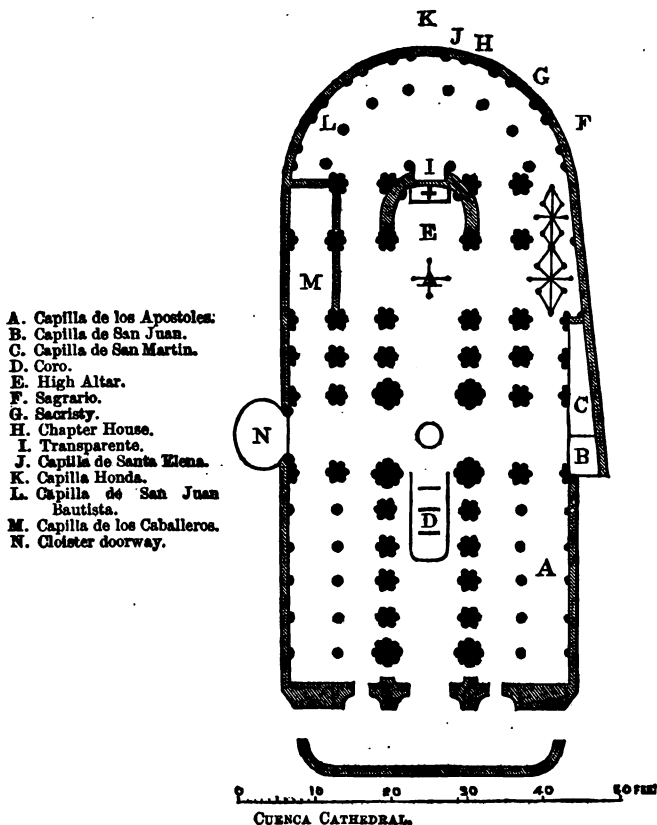
The apsis behind the high altar is very striking, and the mazes of columns intersect each other quite orientally; the arches, semi-Moorish and semi-Gothic, spring from a bold cornice, which projects beyond the heads of the lower columns. The ornate semi-Moorish arch which forms the entrance to the high altar springs from corbels, or, to speak more correctly, from excrescences of the capitals; and a similar oriental form is preserved in the arches at the W. end of the cathedral, but they are turned from the heads of the piers in the common plan of Gothic construction. The *coro*, placed as usual in the centre, was unfortunately modernised and spoilt by Bishop Florez, of whose vile

period are the organs and jasper pulpit; the splendid *reja*, however, and the eagle lectern, are of the olden time, and are masterpieces of Hernando de Arenas, 1557. The original *retablo* was removed in the last century in order to make place for the present high altar, which is indeed as fine as jaspers can make it; although classical in style, it is stamped with the academical commonplace of its designer, Ventura Rodriguez, ob. 1785. The statue of the Virgin was sculptured in Genoa; the *transparente*, or heavy pile at the back of the altar, is dedicated to San Julian, once Bishop of Cuenca, who, with San Onorato, is the honoured tutelard of this city. The four handsome serpentine columns were brought from the Barranco de San Juan at Granada; the commonplace urn, with the statues of Faith, Hope, and Charity, were wrought at Carrara, in 1758, by Francisco Vergara, a Valencian settled in Italy. As Cuenca is placed in a jasper district, the Cathedral is naturally adorned with this costly material: there are varieties of pale pink, dark red blotched with orange, and brownish yellow; but the finest specimens are the sculptured pulpits, flushed with rose, and the four columns at the high altar, marked with large cretaceous eyes.

Several of the chapels are remarkable. The Capilla de los Apostoles (3rd on rt.), of rich plateresque, has a fine portal and *reja*, with a Gothic-ribbed ceiling of beautiful stone from the neighbouring quarries of Arcos. Passing a smaller altar of the time of Philip II., with a much venerated image of *la Virgen de la Salud*, on the rt., is the chapel of San Juan (B) founded by the canon Juan de Bareda, enclosed within a fine Corinthian *reja*, with cherubs and armorial shields.

Beyond the transept is the Capilla de San Martín, with a good altar and carvings, and four remarkable sepulchres of the early prelates, Juan Fañez, a descendant of the Fidos Achates of the Cid, and those of Lopez, Pedro Lorenzo, and García,

† See 'Los Hechos,' &c., by Suarez de Figueroa, 4to., Mad., 1813.



Passing onward, we reach the **sagrario** (F) with its superb jasper columns, and a miraculous image which aided Alonso in his victories. Adjoining is the **Sacristy** (G), where there are some good pictures and the tombs of Bishops Raymond and Falcon outside the portal. It contains also rich gold and silver plate, handsomely carved walnut wardrobes, and two richly enamelled ebony cabinets. The **Sala Capitular** (H), has an arch of the richest plateresque, which displays a marvellous power and variety of invention. The admirable walnut

doors, carved with St. Peter, St. Paul, and Adoration of the Kings, are attributed to Berruguete, but the Transfiguration is by an inferior hand; they are in good preservation; the walnut stalls are also excellent.

The chapel of **Santa Elena** (J), opposite the **Transparente**, has a good portal and walnut retablo. Next to it is the long low **Capilla honda del Espiritu Santo**, with a beautiful *Virgin* in the manner of Van Eyck, and one of the finest *artesonado* roofs in Spain.

In the N. chancel aisle is the shabby

little chapel of San Juan Bautista, with paintings in the *retablo* by Cristobal Garcia Salmeron, who, born in 1603, became pupil of Orrente, and adopted Bassano's style, especially in his Nativity, the Baptist preaching, and in our Saviour mocked, above it. The Capilla de los Caballeros (M), so called from the tombs of the Albornoz family, although it somewhat encumbers the body of the Cathedral, is very remarkable; the door is ornamented with a celebrated stone skeleton: the *reja* is excellent, and the two windows at the E. end are richly painted and decorated with armorial blazons. The pictures in the *retablo*, of the date 1526, were given by the Prothonotary Gomez Carrillo de Albornoz, who had lived long in Italy; they are painted in panel by Hernando Yañez, an able artist, whose works are very rare in Spain; he is said to have been a pupil of Raphael, but his style is more Florentine than Roman. The best are the Crucifixion and the Adoration of the Kings. Among the many grand sepulchres notice that of the great Cardinal Gil Carrillo Albornoz, friend of the gallant Alonso XI., whose Life has been written by Baltazar Parreño, '*Historia de los Hechos*,' &c., 8vo., Tol., 1566, and also by Juan Gines de Sepulveda, 4to., Bolonia, 1612. Observe also the tomb of his mother, Teresa de Luna, and the fine military figure to the l. of the high altar.

The plateresque Portal or entrance into the cloisters (N) rises 28 ft. high, and was wrought in Arcos stone by Xamete in 1546-50, a sculptor who ranks as a rival of Berruguete and Damian Forment. The arch is a thing of the age when the revived arts of paganism wrestled with Christianity even in the churches. Here we have saints and harpies, lions, virgins, tritons, vases, flowers, allegorical virtues, &c., all jumbled together, but forming in the aggregate a whole of great richness and cinquecento effect, though sadly mutilated and whitewashed. The architect will remark a peculiar construction of arch: the fluted columns of support resting on brackets

let into the wall. The Cloisters are in a different style, having been built in 1577-83, by Juan Andrea Rodi, with the fine stone from the neighbouring quarries of la Hoz. The simple Doric of Herrera was then in vogue, which contrasts with the pseudo-classical frieze at the E. end, the work of another hand and period.

The Burial-chapel of the Mendosas, in form a Greek cross with a cupola, is adorned with paintings and sculpture, the monuments enriched with jaspers, and arched niches ranged around: here is the tomb with marble columns of Dona Inés, and that of Diego Hurtado, viceroy of Siena, ob. 1566. From the cloisters you may ascend to the *Secretaria*. The view from the cathedral walls is charming.

#### § 5. BISHOP'S PALACE ; OLD HOUSES.

Near the cathedral in the Bishop's Palace, with a portal of mixed Gothic, and a fine saloon inside called from the tutelar de San Julian, which, with the rest of the house, the invaders pillaged completely. Many of the oldest parish churches are built on the walls, and thereby add to their irregular and picturesque effect. The interiors have for the most part been sadly modernised, by the once rich clergy, who tortured their fine woods into Ohurrigueresque and gilt gingerbread. The tombs of the Montemayors are now in the old parish church of Santa Maria in the centre of the old city; one is dated 1462, another, in the plateresque taste of 1523, is enriched with the recumbent figure of Don Juan in sacerdotal costume.

The curious old Casas Solares, or family mansions of the *Conquistadores*, are now desolate, and their armorials remain over the portals like hatchments of the dead: the interiors were gutted by the French. Many of these houses are picturesquely built over the declivities, such as the Alcazar of the *Mendosas*, which towers over the Jucar; there are several in the Calle de Correduria (C 4). The now unused Mint was

built in 1664 by José de Arroyo. The Franciscan convent was erected in the 12th centy. by the Templars. The position of the *Camelitas Descalzas* hanging over rock and river is fine at the top of the old city, so also is that of *San Pedro de Alcantara*, which is placed near the Jucar outside the town. Cuenca was once remarkable for its colleges, printing-presses, manufactories, arts, sciences, and industry, all of which was so utterly swept away by the invaders as to make the historian Torenó (xx.) wonder how a nation so civilised and humane could select for destruction the works of Spanish piety and learning.

There is a good *Instituto Provincial*, established in a modern building near the bridge of Trinidad.

#### § 6. EXCURSIONS.

Sportsmen who venture into the wild hills around Cuenca should take a local guide and attend to the provend. These expeditions are numerous and full of attraction for the geologist, botanist, lover of lakes, angler, and sportsman. As horses and mules are not easily procurable at Cuenca, enquire for them as soon as possible. The finest general views of the city are gained from the caverned cliffs rising above the l. bank of the *Huecar* (Cueva de la Zarza.)

A. From the bridge of San Pablo a path ascends the green well-watered valley to

6 m. *Palomera*, a village of perennial fountains, by which Cuenca is well supplied with water. They were set in action by an excellent hydraulist in 1538, named Juan Velez. The *Fuente del Frayle*, near *Palomera*, is more worthy of an *Egeria* than a friar. The mills on these streams, the pines and rocks covered with wild flowers, are truly picturesque.  $\frac{1}{2}$  hr. further the *Huecar* is crossed by a small bridge, and the track ascends steeply over broken ground to

17 m. *La Cierva*, where fine violet jaspers are found. To the N., on the

common of *Cotillas*, is a cavern formed of carbonite of lime filtrations with fine stalactites, which may be visited, taking torches.

B. The angler may ascend the valley of the Jucar, although the fish are shy from eternal poaching. About a mile up the stream are the *Fuentes del Rey*, where *Alonso* was encamped. Thence to

11 m. *Valdecabras*. In the vicinity are the immense pine forests, which furnish building timber for Madrid. The lumbermen guiding the hewn logs down the streams form a most picturesque scene. In these woods the deer-stalker may perhaps pick up a stag or two. Further up the valley is

18 m. *Uña*, a small village situated between the Jucar and its lake, which, being preserved, is well stocked with trout and barbel. On it is a movable island. Near this are some coal mines, one of which furnishes a fine jet.

C. 4 hrs. ride from Cuenca is the curious *Ciudad Encantada*—worth a visit, *but by no means go without a guide*. Over a large tract of land the waters, containing large quantities of lime dissolved by the carbonic acid which they carry, deposit this upon the horizontal strata, and have thereby produced some fantastic effects of ruined palaces and varieties of natural forms. For further detail consult '*Botella on Cuenca*,' '*Boletín Soc. Geográfica*,' and local histories.

Horsepath to *Alarcon* (Rte. 22). Carriage-road to *Medinaceli* for *Guadalejara* (Rte. 25).

## ROUTE 21.

CUENCA TO MINGLANILLA, BY ALARCON.  
92 m. Bridle road.

A mail cart runs to (54 m.) Minglanilla by the carriage road, which passes through (31 m.) Almodovar del Pinar. Hence to (41 m.) Campillo de Altobuzy. The road passes through pine woods, and is without interest. The longer ride, however, by the following route, is more picturesque, and full of interest to the artist, angler, and geologist. It passes through Alarcon, a place which no artist or archeologist should miss. The journey to Valencia can be continued by Rte. 126.

Leaving Cuenca by the Valencia road, we turn to the rt. and cross the rly. close to the Stat. The *Moscas*, a small branch of the Jucar, is followed, and the road proceeds to

7 m. Olmedilla de Arcas. On the rt., just before reaching this hamlet, is the black loch called *Laguna Negra*, near Ballesteros. It is said to have a subterranean communication with a loch at Fuentes (8 m. S.E.), some cattle drowned in the one having reappeared in the other. The duck shooting is good in winter.

13 m. Valdeganga de Cuenca. Here are some bicarbonate of iron baths, open from June 15 to Sept. 15.

29 m. Valverde de Jucar, whose soil, fertilized by the Jucar, produces cereals, wine, oil, and saffron. A celebrated market is held every Saturday. Turning E., the high road from Madrid to Valencia is followed through *Hontecillas* and *Buenache* to

41 m. Olmedilla. Here the high road is quitted, and we strike S.E. to

47 m. ALARCON (2100). This picturesque and truly Moorish town, named from Alaric the Goth, is built like a

miniature Toledo, on a craggy peninsula, hemmed around by the Jucar, and can only be entered from a narrow neck of land to the E. It is still guarded by ruined Moorish towers and an *Alcazar*. Its crumbling walls, gates, and bridges, the steep ascent into the town, with the gardens, water-mills, defiles, and river below, offer choice bits for the artist. Alarcon was taken from the Moors in 1177 by Fernan Martinez Zevallos, whose descendants received the title of *Señores de Alarcon*. It was to Hernando, one of them, that François I. was delivered in charge after his defeat at Pavia. His *Commentaries*, *Los Hechos*, &c., fol. Mad. 1665, with a fine portrait, are truly chivalrous and interesting. This town, in July 1195, was the scene of a tremendous battle between the Moors and Alonso VIII. of Castile.

Alarcon contains 5 parish churches, whose richness contrasts with its present poverty. *Sta. Maria* has a façade of the time of Charles V., with a Gothic interior. *San Juan* displays a Doric front, and the façade of *La Trinidad* is ornamented with arms and scroll-work of the best time of Ferdinand and Isabella, but has been modernised within. *Santiago* has an ancient portal, with the mounted tutelary; in *Sto. Domingo de Silos* is a good classical high altar.

From Alarcon the bridle-path continues S.E. to

60 m. Villanueva de la Jara, a botanically-named town, in a region of cistus (*jara*). Its parish ch. is said to have been a mosque. The arms of the ancient Villena family may be seen in the tower. The town suffered much during the war of the Austrian succession. Hence E. to

72 m. *Iniesta*. As its name implies, this town is situated on a slope covered with broom. These desolate districts are clothed with rich aromatic underwood. The parish ch. is fine, and the portico and Doric façade of the town hall are good. 7 m. E. is a sanctuary of the *Virgin*

of Consolation, in a sweet spot, much visited by pilgrims on Sept. 21.

Hence we ascend the valley of the La Graja, and rejoin the high road at 79 m. Graja de Iniesta, continuing E. to

92 m. Minglanilla (2200). The salt-mine lies N.E., in the bottom of a deep dell in the hills, and is rather a quarry of salt than a mine, for the mineral is a pure deposit: it may be compared on a smaller scale to the salt-mines at Wieliczka, near Cracow,† or at Metzkaya Zastchita, near Orenburg, in Russia. It seems to be inexhaustible; the working affords occupation to the neighbourhood. A permission to visit the place is readily granted. The walk in and out will take an hour, or at least 20 minutes each way: you must calculate on 2½ or 3 hours for the whole excursion. It is worth while to pay for some torches, as, by placing them in different spots, the extent of the shaft is best perceived: you descend by a staircase some 300 feet, leading to the most interesting parts of the mine. The works are now carried on in a regular and scientific manner: large halls have been formed which resemble lofty crypts, with roofs rising in pointed arches; the sides are cut into massive square piers, between which open arches lead into other aisles: the effect is that of a darkened cathedral. Many vast halls are being formed in the solid salt by knocking away the floors of the galleries above, and thus throwing the two stories into one; the usual level is about 300 feet from the surface, but there are galleries much below that, although not worked now. The mine has been excavated since the time of the Romans, whose shafts were narrow, and by no means so economical or well ventilated as under the present system of hollowing out spacious openings. The salt is as hard as rock, inasmuch that a beam inserted horizontally into their walls to the depth of 6 inches would support almost any weight. It is cut with pickaxes and with difficulty: when in block it seems almost black in

† See Murray's 'Handbook for S. Germany.'

colour, and only appears white where water, having perforated through the roof, forms stalactites. It is exceedingly pure: very small quantities of prussiate of copper are occasionally found in it. The salt lies in one enormous block, and not in scattered strata as at Hallein. The mine, now State property, is usually worked during 3 months—December, January, and February; the miners during the rest of the year find a livelihood by agricultural employment; they are paid by piece-work, about one *cuarto* the *arroba*. The average annual quantity is about 50,000 fanegas, but it merely goes to supply the demands of the neighbourhood, from the want of roads and means of transport. There is a large storehouse near Minglanilla.

From Minglanilla to Valencia is 79 m. The high road is taken to (24 m.) *Utiel* stat., whence rly. to (55 m.) Valencia (Rte. 126).

## ROUTE 22.

CUENCA TO TERUEL, BY ALBARRACIN.  
78 m. Bridle road.

This wild mountain track can only be traversed on horseback, and is impassable during the winter snows. It is almost without accommodation. Attend, therefore, to the provend and take local guides, for the tracks are rough and intricate; but they pass through a fine sub-alpine district—a portion of the Idubedan chain. The pine-forests are tangled, the fossils and petrifications infinite. It is the mountain alembic, or source of many rivers. Ascend the rivulet *Bonella*, a small tributary on the l. bank of the Jucar to

7 m. Buenache de la Sierra. A woodcutters' and lumbermen's hamlet

on a hill, in the midst of pine and oak forests.

18 m. **Beamud**. Another village devoted to forest industry. Hence to

31 m. **Tragacete**. Here pass the first night. This village lies below an eminence in a valley girt with hills, and watered by the Jucar, which rises 2 m. to the N. in the Cerro de San Felipe. Here are found rock crystals. To the N.W. in the *Cerro Canales* is the source of the *Escabas*, a branch of the Tagus, which flows by Priego, and affords good fishing. The evidences of volcanic action are everywhere manifest, for many lakes are formed out of ancient craters, such as those of Barbagada, Mintrosa, Cabdete and Valmoro.

[An alternative route from Cuenca follows the l. bank of the Jucar for 6 m., and crosses a wooden bridge to

13 m. **Villalba de la Sierra**. So far a driving road.  $\frac{1}{2}$  m. further the rivulet Portillo is forded, and a steep ascent leads through thick pine woods to (19 m.) *Las Majadas*, and

### 31 m. Tragacete.]

Leaving this place the Jucar is crossed by a wooden bridge, and the ascent of the sierra becomes very steep. 6 m. from Tragacete we reach the gnarled and tangled sierras termed the *Montes Universales*, from their containing the sources of many rivers discharging into both the Atlantic and Mediterranean. To the S. is the source of the *Cabriel*, which joins the Jucar at Cofrentes in Valencia. 10 m. N. is the farm-house of **Fuente Garcia**, close to which the Tagus rises in its snow-girt cradle from a small fountain. The situation is romantic, and the deerstalker may expect to find venison in the neighbourhood. The infant Tagus flows N.W. All of the numerous streams rising among these heights afford excellent trout fishing. To the N. of Fuente Garcia the valley is hemmed in by the lofty *Muela de San Juan* (6135 ft.), on which snow remains for eight months in the year. Here rises the Guada-

*laviar*, (*Wada-l-abya*), the "white river," which enters the Mediterranean at Valencia. In fact, so intricate are the windings of this watershed, that the Tagus flowing W. rises S.E. of the Jucar, which enters the Mediterranean below Valencia. The ridge of the sierra is crossed, and the descent is rough and steep to

46 m. **Frias**, in the highest part of the Sierra de Albarracin. 5 m. from here the track enters the valley of Royuela, which it crosses. A little beyond this hamlet it joins the rivulet, *Acequia del Prado*, and thence descends to the Guadalaviar. This stream is crossed by a single-arched stone bridge, and the l. bank followed through a narrow defile to

58 m. **Albarracin** (2220). This city of *Aben Rázin* is a wild hill town, built, with its cathedral, beneath an eminence on which the older city stood, as its walls and ruins denote. The broken Barranco of the Guadalaviar is picturesque; here the winter's snows and cold are severe. The pine-woods provide fuel for numerous smithies, in which the abundant iron-ores are as rudely smelted as in the days of the Celtiberians. Hence a carriage-road follows the valley of the Guadalaviar to

78 m. **Teruel** (Rte. 128).

## ROUTE 23.

MADRID TO ZARAGOZA, BY GUADALAJARA AND SIGÜENZA. 218 m. Rail.

Station at the *Atocha*. Ticket and Omnibus office, 2 Calle de Alcalá.

Quitting Madrid the custom house magazines, termed "docks," are seen on the l., and the S. rly. presently branches to the rt.

7 m. **Vicálvaro Stat.** Here are the quarries of the stone with which Madrid is paved.

12 m. **San Fernando Stat.** The ancient royal château here is now used as a cotton factory. The river Jarama is shortly crossed to

22 m. **ALCALÁ DE HENARES Stat.** (15,000) is on the N. side of the city in the suburb of Santiago.

Alcalá looks imposing when seen from afar, with its old walls, its conical roofs and its towers, an illusion which vanishes on entering its precincts. It is now a poor and ignorant place, for the removal of its university to Madrid has completed its literary ruin. Owing to their being repeatedly sacked by the French, the churches and convents are now plateless, pictureless, and desolate.

The only female convict establishment in Spain is at Alcalá. Here 800 women are employed in work of different kinds.

The immortal Cervantes was born in a street N. of the Calle Mayor. The site of the house is marked by an inscription let into the wall. He was baptised at Sta. Maria on Oct. 9th, 1547. Here also was born Antonio Solis, the historian of S. America.

The old city, **Alcalá la Vieja**, was built further S. on the rt. bank of the Henares. It was called *Complutum*, quasi *confluvium*, from the junction of rivers. It was taken by Alonso VI., who was encouraged by a vision of the Cross in the air, which was seen by the Archbishop Bernardo, a sharp-sighted Frenchman, to whom the monarch granted all the lands near the sight of his vision; the place soon grew under the fostering protection of the Toledan primates, and indeed is their creation. Bernardo built a hermitage on the hill of **la Vera Cruz**, "the true cross," to which a retablo was given in 1492 by Pedro Gumiel. This worthy architect of Alcalá is generally called "the honourable," because the cost of his works never exceeded their estimates. Archbishop Tenorio erected the wall and the bridge, now a mile to the S. [*Spain*, 92.]

of the city, in 1389. The greatest benefactor was Cardinal Ximenez (or Cisneros, as he is generally called by Spaniards, who, having been educated here, remembered in his day of power the school of his obscure youth, and raised it in 1510 to be a university, as Wolsey, imitating him, tried to do at Ipswich. He endowed it most magnificently, but the funds have been sadly sequestered and robbed. It once had 19 colleges and 38 churches, and was so amply provided, that Erasmus perpetrated a pun on *Complutum* by calling it *Πανταύριον*, from the abundance of wealth, and the *complimiento* of all learning. Ximenez, disgusted at Ferdinand's suspicious ingratitude, retired to Alcalá after the conquest of Oran, and devoted his time and income to his new building. During his regency he amassed much treasure, with all of which, when Charles V. reached Spain, he endowed his university, saying, "had an angel asked me for it before my sovereign's arrival, I should have thought him a devil; and should he ask me again for it now, I should think so still." François I., who, when a prisoner, spent here three days of continual festival, being welcomed by 11,000 students, remarked that "one Spanish monk had done what it would have taken a line of kings in France to accomplish."

The celebrated Polyglot Bible was printed here (in 6 vols. folio, 1514-17), hence it is called the Complutensian. Ximenez, its projector, spared neither pains nor costs, and lived to see the last sheet in type. After his death Leo X., warned by Card. Pole of the danger to which the Tiara might be exposed, in thus letting the people "search the Scriptures," delayed the publication until 1522, and then limited it to 600 copies. The expense of the edition exceeded the then most enormous sum of 52,000 ducats. Three copies only were printed on vellum, one for the Vatican, one for Alcalá (now moved to Madrid), and a third, which was bought by Mr. Standish for £522, and afterwards bequeathed to Louis Philippe, is now in



the fine library of the Duc d'Aumale. The text, in Hebrew, Greek, Latin, and Chaldaic, is not very highly esteemed by Biblical critics. The MSS. employed by the editors of the Old Testament of the Polyglot were carefully transferred from Alcalá to the University Library at Madrid. The MSS. made use of in preparing the New Testament had been borrowed from the Vatican Library, and were restored to that collection again. A catalogue of the MSS. by Dn. José Gutierrez and the investigations made by Dr. James Thomson on this subject will be found in an 'Account of the Printed Text of the Greek New Testament, with Remarks on its Revision upon critical Principles.' By James Prideaux Tregelles, LL.D. Bagster, 1854. Ap. to sect. i. p. 12.

The *Colegio Mayor de San Ildefonso* (or University) was begun by Ximenez in *tapia* (mud cement). When Ferdinand objected to the humble material, he replied that it became him, a creature of dust, to leave marble for his successors. The edifice was sold to one Quinto, who began pulling it down for the sake of the materials. When the body of Ximenez was found, the corporation bought back the desecrated walls with an intention of preserving the site as a sepulchre for their former benefactor. The original University was designed by Pedro Gumiel, and finished in 1583 by Rodrigo Gil. The façade of three storeys, with statues, is constructed with marble of a beautiful ivory colour, with a grey granite basement. The cordon of St. Francis is symbolic of the founder's name and order. There are three courts, in the Doric, Ionic, and Berruguete style. That called *El Trilingue* was completed in 1557. The chapel built by Gil de Ontañon is magnificent. Here the rich Gothic is tintured with Moorish decoration of *azulejos*, and the *artesonado* ceiling is superb.

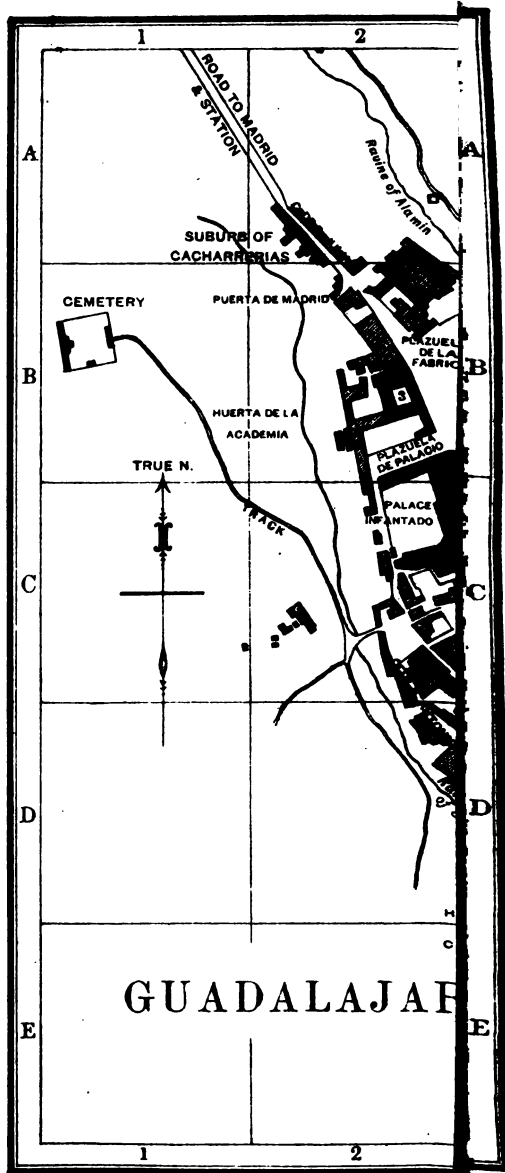
The *Paraninfo*, the grand saloon or hall of former ceremonials (so called from the professor who presented can-

didates for degrees), is beyond the third court. The plateresque upper galleries and *artesonado* roof are very rich. Near the entrance door may be seen a St. Jerome, the last picture painted by Carducho. Ximenez died at Roa, on the Duero, in the province of Burgos, Nov. 8, 1517 in his 81st year, broken-hearted at the ingratitude which Charles V. showed, like his grandfather, towards an old and faithful minister.

The *Episcopal Palace*, at the N.W. end of the city, with square towers and leaden spires, on which many primates have laboured, is still unfinished. It occupies the site of the old Alcazar, of which a massive tower yet remains. The plain solid exterior contrasts with the beautiful courts and decorations inside, wrought in warm-coloured marble. The windows of the first court resemble those by Berruguete in the Alcazar of Toledo. The second court is plateresque, with rich cornices and balustrades, and was built by the primates Fouseca and Tavera. The exquisite carved ceilings and plateresque staircase and façade to the garden deserve notice. The building has been restored in excellent taste at a considerable expense. In 1861 it was devoted to the reception of the *Archivos Historicos* of the kingdom. It is now the modern Record Office of Spain: Papers, proceeding chiefly from the Inquisitions of Toledo, and most interesting as throwing light upon horrors hardly to be believed which happened at the terrible trials of the Tribunal, and those belonging to the Public Offices in Madrid of an historical character, have been collected here. The archives are open daily to the public, and amateurs will find civil attendants, who will show them autographs and other literary curiosities.

The principal ch., *El Magistral*, at the W. end of the city, is Gothic. It was originally dedicated to the tutelar saints *San Justo y Pastor*, who were put to death on Aug. 6, 306, at the ages of seven and nine respectively, and whose remains are preserved in





the edifice.† It has an excellent choir screen by Juan Francés, and the carving of the stalls is elaborate. The cardinal lies buried between the choir and high chapel. His effigy, clad in *pontificalibus*, reposes on a most superb raised urn, the masterpiece of Domenico il Fiorentino. The epitaph records the great commissions of this friar, general, viceroy, and cardinal. The screen of the high chapel was wrought by the Vergaras, father and son, 1566-73. The rich cinquecento ornaments struggle between Pagan and Christian devices. Examine it well, though the inscription invites the traveller to admire the virtues of the deceased in preference. The recumbent effigy of Abp. Carrillo de Acuña is admirably carved. Here lies also Pedro Gumiel, *the honoured*, at the back of the choir.

In the chapel of Santiago, within the ch. of Santa Maria, is a good flamboyant Moorish arch.

**Promenades:** El Chorrillo, a pleasant avenue on the N. side of the city with fine views of the Somosierra in the distance, and the Plaza Mayor, in which a good bronze statue of Cervantes was erected in 1879.

[The mineral baths of Loeches are 8 m. S. of Alcalá. Season, June 15 to Sept. 15, during which there is a daily coach. The accommodation is indifferent. The waters are strongly impregnated with sulphate of magnesia, and are recommended for rheumatism and all kinds of skin-diseases. The Palace and Dominican Convent, to which the Conde Duque de Olivares retired when disgraced by Philip IV., may be visited : he died here in 1643. The Ch., in the Herrera style, wherein he was buried, bears his arms and a statue of the Virgin on its front. S. of the high altar is a curious spiked grille, through which the nuns heard mass.]

† Ribadeneyra (ii. 444) gives all details; see also Prudentius (Per iv. 41); consult also 'Vida y Martirio,' A. Morales, Alcalá, 1688; 'Monumentos de los S. M. Justo y Pastor, J. F. Andres Ustarroz, Zaragoza, 8vo., 1614. For local history, consult 'Historia, &c., de Compluto,' Miguel de Portilla y Esquivel, Alcalá, 1725-28.

36 m. Guadalajara Stat. on the N. bank of the Henares, a mile from the city. The prettily wooded stream is crossed by a fine stone bridge, five arches of which date from 1776, while the central one shows remains of the original Roman structure. *Café* at Stat.

**GUADALAJARA** (9000) stands in a fine pastoral and wheat district, originally a vast lake, separated by the Guadarrama and Somosierra ranges from a similar one in Old Castile. The fresh-water basin, composed of rich red marl and loam, at an elevation of 4,200 ft., is well irrigated by the Tajuna and its numerous rivulets. The aromatic shrubs on the hill-sides render the honey very fine. This ancient poverty-stricken city was the *Arriaca* of Antoninus, the *Caraca* of Ptolemy and Plutarch, the *Wala-l-hajarah* (river of stones) of the Moors. The town, especially when seen from San Antonio, outside the walls, rises in a fine jagged outline with crumbling battlements, while the gardens of the Mendoza palace hang over a wild ravine.

Guadalajara was reconquered from the Moors by Alvar Fañez de Minaya, whose mounted effigy the city bears for its arms. The readers of old ballads will be familiar with this relative and right-hand of the Cid, to whom he gave his precious sword (Duran, v. 154). Alvar was a fierce *guerrillero* of that exterminating age, and, like his master, spared neither age nor sex, hewing the infidel to pieces; hence the Moorish annalists never mention the name "Albarhanis" without adding "May God destroy him!" (Moh. D., ii., Ap. 32). The feudal lords of *Guadalajara* were the Mendozas, the Mæcenas family of the Peninsula. Their Palace, built in 1461, the year in which the great Cardinal Mendoza Rex Tertius died, is an admirable example of *Mudejar* architecture; the capricious and artistic designs are coarsely executed, yet as a whole it is very striking. The façade is studded with projecting knobs while an ample armorial shield, with satyrs for sup-

porters, crowns the portal : high above runs an elegant row of Moorish windows, from whence François I. beheld the tournament given him by the Duque del Infantado, whose magnificent hospitality is described by eyewitnesses.† The then duke lived in almost royal state ; his retinue, body-guard, &c., are detailed by Navagiero. On entering the house the *patio* is singularly effective, albeit not of the most correct taste ; over the arcades are strange sculptured lions, with heads like hedgehogs, and a profusion of scrolls and shields, and the ball ornament. The splendid *artesonado* ceilings, being out of reach, mock with their gilded magnificence the indigent misery of the walls below, and the *azulejos* retain their Primaticcio designs. On one of the ceilings are the arms of England, with the Tudor badges and supporters. The *Sala de Linajes*, once the saloon of the genealogies of the proud Mendoza, was long ago converted into a magazine. In the long gallery is a huge chimney-piece, which François I. much admired, and Nuñez de Castro has described in bad verse. This palace was completely gutted by the French. It is now in tolerable preservation, and has been converted into a school for the orphan sons of officers.

Opposite the palace is the *Establecimiento de Ingenieros*, once a royal cloth factory ; a French scheme of Philip V., who wished to force Spain, naturally an agricultural country, into making bad and dear foreign wares.

The parish ch. of *Santa Maria* (plan c. 4) has been much modernized. A covered gallery runs along its S. side, and within are the tombs of Juan de Morale, treasurer of the Catholic sovereign, and of Yánes de Mendoza, Canon of Toledo. Opposite stands the highly interesting ruin called the *\*Arco de San Miguel*, an exquisite fragment of brickwork, with elaborate details.‡

† See 'Hechos de Alarcon,' x. 302, fol., Mad., 1665 ; and 'Historia de Pescara,' viii., ch. 3, Zaragoza, 1662.

‡ There is a 'Historia,' &c., of Guadalajara,

Outside the town on the S.E. is the fortress of *San Francisco*, approached by a gate and shrubbery. The chapel retains much of its original pointed architecture, but is difficult to obtain permission from the military authorities to visit it. As it commands the city, the buildings were cruelly ill-used in the Carlist wars. Founded in 1200 by Doña Berenguela for the Templars, it was rebuilt in 1393 by Admiral Mendoza. In the *Capilla de los Dávalos* is a sweet statue of a sleeping female holding the cordon of the tutelar. Below the ch. is the *Panteon*, where reposed the ashes of Mendozas, the brave, the pious, the learned, and the magnificent. The sepulchre, worthy of their goodness and greatness, rivalled in rich marbles those of the Medici at Florence and of the Escorial. Begun in 1696, and finished in 1720, at the then enormous cost of 180,000*l.*, it contained twenty-eight tombs, and among them that of the duke who had befriended François I. ; but his ashes, in 1809, were cast to the winds by the French, who also broke the precious marbles into pieces.

Skirting the S.E. side of the city by the promenade of *La Concordia*, pleasantly laid out with trees and flowerbeds at the S. end of the town, we come to the ch. of *San Ginés*, outside the gate of *Santa Domingo*. The high chapel contains fine renaissance tombs of Pedro Hurtado de Mendoza and his wife Juana de Valencia. In the *Plaza del Correo* stands the ch. of *San Esteban* (C. 3) which has the Toledan circular apsis, and rows of arches on the exterior, and presents a curious jumble of styles. Alvar Fañez, the Cid's right-hand companion in 79 battles, lies buried inside, with many other ancient knights of good family. In the *Museo* are some bad pictures, and the fine tomb of Doña A. de Mendoza,

collected partly by Fernando Pecha, a Jesuit, but published under the name of Alonso Nuñez de Castro, fol., Mad., 1633 ; consult also *Antigüedad de Guadalajara*, Balr. Campuzano, fol., Mad., 1661.

brought from the ruined convent of Lupiana. [This once celebrated monastery, dedicated to San Bartolomé, the first founded in Spain for the order of St. Jerome, was the work of Diego Martinez in 1330. The fine Gothic cloisters were built by the primate Carrillo in 1472. It is 6 m. distant from Guadalajara.]

Leaving Guadalajara, the train runs N. to

49 m. *Humanes* Stat. at some distance to the l.; 6 m. to the rt. rises the finely placed town of Hita.

57 m. *Espinosa* Stat. [18 m. distant are the gold mines of Nava de Jadraque, reached by 4 m. of carriage road, and 14 of mule path.] The country now becomes very pretty, the line skirting the stream under broken cliffs, with numerous tunnels. The fine oak forest on the rt., full of game, is a valuable property of the Osuna family.

66 m. *Jadraque* Stat. On a hill to the rt. stands a fine white ruined castle of the Osuna family. Large quantities of fruit are sent from this neighbourhood to Madrid. [10 m. to the N., at the foot of the Sierra de Pela, are the celebrated silver-mines of *Kiendelaencina*.] Passing an ancient bridge over the Henares, we reach

73 m. *Matillas* stat. [Omnibus to (42 m. S.E.) the Baths of Trillo.]

87 m. *SIGÜENZA* Stat. (3000 ft.), said to have been built by fugitives from Saguntum, but the site of the Celtiberian *Segontia* was distant 2 m. from the city of Sigüenza, and is still called *La Villa Vieja*. The city yet retains a portion of its ancient walls and gates; it is built in the shape of an amphitheatre on the side of a hill, sloping down the valley of the Henares: the upper town is steep, with its height crowned by the castellated episcopal palace. Pop. 4650.

The Gothic \**CATHEDRAL* is a fine substantial building of first-rate interest, well preserved, and, as Mr. Street suggests, undoubtedly the work of

Spanish artists. The date of its foundation is unknown, but it was restored by King Don Alfonso after he had taken Sigüenza, Toledo, and Medinaceli from the Moors. It was dedicated on the 19th of June, 1102. The two western steeples are of the very plainest possible character, pierced with narrow slits, which dimly light the interior of each tower. The buttresses are of enormous size: the triple W. doorway is deeply-sunken and Romanesque, the central portion being much mutilated: the simple façade between the two towers has a medallion of the Virgin giving the *Casulla* to San Ildefonso. The interior has five very lofty massive clustered piers on each side of the nave, three of them round, like towers, and partly buried in the walls of the *coro*. The wheel window in the south transept is remarkable for the vigorous character of its design, and is undoubtedly one of the finest in Spain. The rich Gothic *silleria del coro* was carved in 1490; the *trascoro*, heavy with red and black marbles, was raised in 1685 by Bishop Bravo, to receive an image of the Virgin which had been miraculously preserved from the Moors.

In the chancel, the fine aisles of which have been unfortunately modernized, is the recumbent effigy of the first bishop, Don Bernardo, a French Benedictine monk, who had taken the habit at Cluny. He was afterwards created Archbishop of Toledo, and was killed in battle near the Tagus. The relics of Santa Labrada, the patroness of the city, are preserved in a niche in the transept: the sculpture represents the saint ascending to heaven; whilst the founder, Bishop Fadrique, of Portugal, kneels in a highly wrought niche below.† In the chapel dedicated to this saint are six beautiful pictures on panel, of the beginning of the 16th century. In the chapel of San Marcos there is an interesting triptych of the end of the 15th century, composed of 28 compartments containing

† See her Life, 'Discurso de la Vida, &c., de Santa Librada,' Diego E. Gonz. Chantos y Ulauri 4to., Mad., 1806.

pictures on panel, with ornamentation in gold. They appear to be by early Spanish artists. A Gothic inscription, which is concealed by the altar, runs round the lower part. The chapel is very dark, and must be seen with artificial light. The chapel of *Santa Catalina*, near the door which opens to the market-place, contains flags taken from the English in 1589. It was dedicated to St. Thomas of Canterbury, a few years after his martyrdom, by Bishop Jocelyn, who came over to Spain with Queen Leonora. It has a delicate plateresque portal and *reja*, and some superb sepulchres with recumbent figures; e.g. of Martin Vasquez de Sosa; Sancha, his wife; Martin Vasquez de Arce, 1485; a fine armed Knight of Santiago and the Bishop of Canaria, Fernando de Arce, ob. 1522. Another sepulchre, of older date, fills the centre of this assemblage of monumental art. In the sacristy of this chapel may be seen an altar composed of different pictures on panel. The \*portal of one of the chapels to the N. is a curious and admirable combination of Gothic, Moorish, and Renaissance styles. The adjoining *Capilla de San Francisco Xavier* has also a picturesque portal, and in the semi-circular chapel is the tomb of Bishop Bravo, with a fine crucifix. The portal to the *sacrista*, or *sagrario* is in best plateresque, and in the same style is the wood-carving inside, while the *relicario* is filled with statuary and minute sculpture, and the *reja* is excellent. It contains some interesting chalices ornamented with enamel, and a silver temple and stand for the monstrance, fine work of the 16th century: the jewels in the centre are very fine. In an adjoining room are two sculptures representing the Crucifixion, which are worth seeing. The large Canon's sacristy has a curious barrel-roof of circles, enclosing heads and roses. The *Sala Capitular* is covered with good Flemish tapestries. An Italian triptych worth noticing hangs in this chapel. The Gothic cloisters, of 1507, were paved in the last century by Bishop Bullon, who disfigured the

general character with his coat of arms.

The church of *San Vicente*, in the upper part of the town, is Romanesque, but much injured. On the rt. of the high altar is a picture on panel of the Virgin, by Morales.

The Geronimite *Colegio* was founded by one of the Medinaceli family, who lies buried in the transept, ob. 1488. It contains the tomb of Bishop Bartolomé de Risova, ob. 1657. The Franciscan Convent of Santiago, towards the E., has a fine round doorway.

The church of *Los Huertos*, close to the stat., is said to have been the old cathedral. Adjoining it is a pleasantly-shaded *Alameda*. Two important aqueducts supply the town with water, one of which crosses the ravine on six fine arches S.E. of the rly. stat.

On quitting Sigüenza the line ascends, and soon enters a wild country, following the brook Henares to its source. In the tunnel of Horna (1000 yds.) the summit level of 3580 ft. is attained, and the rly. descends to

104 m. Medinaceli Stat. (1420). This town is not a "city of heaven," even metaphorically, but simply the "city of Salem." It was once the strong frontier hold of a Moor of that name, and accordingly the scene of many conflicts between the Moors and the Christians. Here died in 1002 the celebrated *Al-Mansúr* "the victorious," the Cid of the Moors, and the most terrible enemy of the Christians. Medinaceli is built beneath a steep hill (3785 ft.), and presents a most picturesque appearance as seen from the rly. It gives the title of duke to the noble family *la Cerda*, the rightful heirs to the crown of Spain; Fernando, the eldest son of Alonso el Sabio (called *la Cerda* from a peculiar tuft of hair on his face), died during his father's lifetime, leaving two children by Blanche of Bourbon. These infant Dukes of Medinaceli were dispossessed by their uncle Sancho el Bravo, but they and their descendants long continued to claim

the crown upon every fresh coronation, and to be fined a small sum *pro formá*. The family tomb is in the parish church.

From Las Salinas, at the foot of the hill, a coach runs to Soria (Rte. 5).

113 m. Arcos de Medinaceli Stat. Here crawfish (*cangrejos*) are offered for sale at 3 reales a basket. Above the village stand a ruined castle and the remains of a Roman arch.

120 m. Santa Maria de Huerta Stat. In this village are the remains of one of the finest Bernardine monasteries which Spain has ever possessed; it was built on the site of a palace of Alonso VIII. (in 1142-7), and was the scene of his amours with the dark-eyed Jewess Rachael, of her tragical death and his bitter repentance. Part of his stables remain, but the rest of the edifice has been much altered. There still exist, however, two noble cloisters. The one with a double colonnade is roofless, but on the E. side of it is a mortuary chapel with fine ceiling. The church is well-proportioned, and has a good *retablo*. Over the W. gallery are elegantly-carved choir stalls. Near the high altar was buried Rodrigo Ximenez de Rada, the war-like primate, who fought at las Navas de Tolosa; his ashes now repose at Toledo. The convent was also the burial-place of *el Santo Sacerdote*, Martin de Finajoia and others who died fighting the Moor during the 13th and 14th centuries.

128 m. Ariza Stat. This little hamlet is placed on the border of Aragon. The houses are built of red stone which is here the dominant colour of rock, soil, and river. The same peculiarity may be observed at

134 m. Cetina Stat., on a little hill crowned by an embattled castle, fast going to decay.

137 m. Alhama de Aragon Stat. (1320). Above the village (2185 ft.) rises the ancient Moorish Alcazar. The tower has been restored, and is now tunnelled under by the railway. The mineral springs (75° to 91° Fahr.) are highly recommended in cases of

gout, stone, gravel, and chronic rheumatism. They were called by the Romans *Aquæ Bibilitanæ*: the two founts (*viejo* and *nuevo*), which are now most in use, were first discovered by the Moors.

Opposite the Fonda de Matheu is a lake of gaseous water, in which asthmatic patients cruise about in boats, feeding the barbel with bread-crumbs.

#### EXCURSION TO PIEDRA.

Travellers should on no account omit to visit the ex-monastery of Piedra, 10 m. distant, along an excellent carriage road. The shady glens of Piedra are most attractive, and the elms, ashes, oaks, planes, and willows of many centuries' growth in this valley only tend to show the ruination which has been caused throughout Spain by the wanton destruction of timber. In April, 1194, thirteen monks from Poblet (Rte. 139), led by Don Gaufrido de Rocaberti, a missionary from the abbey of Clairvaux, crossed into Aragon and founded this monastery (2570 ft.) in a hollow of the river Piedra, so called from the petrifying nature of its waters. The hall, a portion of the corridors, and the grand staircase are Gothic, but the whole has been covered with modern plaster and whitewash. Only the bare walls of the early Gothic church remain, and mass is now celebrated in a tiny modern chapel on the opposite side of the court. One of the chapels in the adjoining forest, 2 m. distant, contains a curious altar of the 13th century. The fine reliquary in the Academy of History at Madrid came from Piedra. Water is abundant, and there are twelve cascades; grottoes, winding paths, and rustic bowers and bridges add to Nature's charms in all directions. The labyrinth of falls and rivulets reunite at the W. end of the valley for the last grand plunge over the Horse-tail Fall (174 ft.). Underneath is a lofty cave covered with stalactites. In April, 1860, a subterranean passage (now fitted with a winding staircase of 283 steps) was discovered, by which visitors may



descend and stand under the arch of the fall. The artificial breeding of fish has been carried out here with great success. Abundant springs of water supply a series of lakes swarming with trout of all sizes and salmon in the first stage of the experiment.†

At Járaba, about 3 miles from Alhama, on the rt. of the road to Piedra, is a trout stream near the source of one of the mineral springs, in which all the fish are blind of one eye (*truchas tuertas*.)

Beyond Alhama the line forces its way through the deep gorge of the Jalon by an innumerable series of admirably-engineered viaducts, cuttings, and tunnels, the stream being repeatedly crossed before reaching

145 m. Ateca Stat. (3200), on the l. The two imposing towers of the semi-Moorish ch. and town-hall are well seen from the entrance to a cutting which leads into the stat. Excellent wine is grown in this district.

153 m. CALATAYUD Stat. Buffet. (11,800.) The city (1910 ft.) lies to the l.,  $\frac{1}{2}$  m. from the stat.

Calatayud, the second city of Aragon, is a genuine Aragonese town; it has an imposing look, imbedded among rocks, with its noble castle, and only wants colour to make it extremely picturesque. Everything is of a dingy dusty brown. The hills are barren and crumbling, as are the ruined edifices which are built out of them and among them. This city, now dilapidated and dull, is of Moorish origin, as the Arabic name implies, being the "Castle of Ayub," of Job the nephew of Musa, who, to construct his new frontier town, used up the remains of ancient *Bibilis* as a quarry. [That old Iberian city lay about 2 m. E. at Bambola, and was celebrated for being the birthplace of *Martial*, and the site of a victory gained, A.U.C. 680, by Quintus Metellus over Sertorius. It was also renowned for its superior steel and streams, "*aquis et armis nobilem*." The four-

teen medals coined at *Bibilis* are enumerated by Florez (M. i. 169).] Modern Calatayud must closely resemble ancient *Bibilis*, as described by *Martial* (x. 103): it is cold and cheerless, being exposed to the blasts of the dreaded *Moncayo*, Mons Caunus, *Calvus* (Rte. 156).

*Martial* himself, although an Aragonese by birth, was in truth rather an *Andalus gracioso*. He went to Rome, where he neglected business, and took to writing epigrams and composing *seguidillas*, like his countrymen Salas and Quevedo. The characteristics of his style are well summed up by his friend *Pliny* in his 'Epistles' (iii. 21), as partaking *salis et fellis*, of salt, *sal Andalusæ*, and gall; dirt might have been added. *Martial* toadied *Domitian*, by whom he was knighted, when alive, but the *caballero* abused the emperor when dead. He took disgust at being neglected by *Trajan*, his *paisano*, and returned to Spain after 35 years' absence, whence he wrote an account of his mode of life to *Juvenal*, which—rude as it was when compared to the luxuries of Rome—he asserted that he preferred it to that of the Eternal City, exclaiming like a true Spaniard, who is wretched out of Spain, *sic me vivere, sic juvat perire* (xii. 18).

Calatayud has two *Colegiatas*. That of *Santo Sepulcro*, to the N.E., was built in 1141, and originally belonged to the Templars: the altar of the *sepulcro* is made of the marbles of the province. That of *Santa Maria*, in the centre of the city, once a mosque, has an elegant cinquecento portal, erected in 1528, and a lofty red tower, octagonal in its upper tiers. The interior is disfigured with stucco-work of bad taste. The pavement, put down in 1639, is of a marble called *Claraboya*, which resembles the Parian.

The Convent of *Santo Domingo*, outside the city to the E., has a fine *patio* with three galleries rising one above another; a portion of the exterior is enriched with pseudo-Moorish work, like the prisons at

† For further details, read 'Descripción del Monasterio de Piedra,' to be bought on the spot; and Gallenga's 'Iberian Reminiscences,' London, 1883.

Guadalajara, defective in design and execution, but rich and striking.

The city arms are truly Celtiberian, "a man mounted without stirrups and armed with a lance:" such a charge occurs constantly on the old coins. A cross has been placed in his other hand, and the motto "*Bibilis Augusta*" subjoined.†

Calatayud has a theatre, a *Plaza de Toros*, and several pretty *Paseos* and *alamedas*. Its environs are very fertile, and its hemp is considered to be equal to that produced in Granada. The red wines grown in the *Campos de Carilena* (about 25 m. distant) are considered the best in Aragon. The quaint *Plaza del Mercado*, with its curiously-attired peasantry, is worth a visit on market days. A pleasant excursion may be made to the ruined *Castillo del Reloj*, N. of the city, just beyond, to the l., is *La Moreria* (Moor's quarter), consisting of ancient caves in the rocky hills, now tenanted by beggars. In the *Camino de la Soledad*, near the city, are some curious stalactite caverns. The best general view is gained from the conspicuous white Hermitage of *San Roque*, on the N.W.

At *Paracuellos de Gileca*, 10 m. distant, are some sulphurous Baths famous for their efficacy in cutaneous disorders.

Numerous tunnels and cuttings ensue, and the winding river is crossed repeatedly on the way to

161 m. *Paracuellos de la Ribera* Stat. The peaches and other fruits of this district are excellent. In the parish Ch. a splendid *terno* may be seen, a very first-rate specimen of ecclesiastical embroidery of the beginning of the 16th century.

The valley opens out again, and luxuriant orchards of peach-trees are traversed as we approach

165 m. *Mores* Stat. On the rt. is a picturesque ruin. Here the rocks close in, and the tunnels and viaducts are resumed.

† Consult the local histories, '*Tratado del Patronato*,' Miguel Martínez del Villar, 4to., Zaragoza, 1598; and '*Elogio*,' by Jerónimo Escuela, Alcalá, 1661.

176 m. *Ricla* Stat. (2310). Its Ch. is surmounted by an elegant stone square tower of a red colour, with octagonal belfry. The country now becomes open and fertile.

179 m. *Calatorao* Stat. Here have been found many Roman architectural remains. In the neighbourhood are quarries of fine black marble, largely employed at Zaragoza.

182 m. *Salillas* Stat. Close to the rly. are some very curious underground habitations, with chimneys projecting above the surface of the soil. The same peculiarity may be observed in almost every village of the district, except that the hovels are usually excavated in the soft rock. Here they are simply graves.

185 m. *Epila* Stat. (3500). Picturesquely crowning a hill, a mile to the rt. of the rly.

187 m. *Rueda* Stat. The little town, with its ruined castle, lies on the rt., the rock being honeycombed with cave-dwellings. Henceforward is traversed a strip of cultivated land watered by the Jalon and Aragon canal, and bordered by sterile monotonous hills.

205 m. *Casetas Junct.* Stat. (B.) Rly. to Pamplona (Rte. 155). Hence to

213 m. *Zaragoza* Stat. S.W. of the town (Rte. 150).

## ROUTE 24.

GUADALAJARA TO THE BATHS OF TRILLO, BY BRIHUEGA AND CIFUENTES. 48 m. Carriage road.

Daily coach to Cifuentes, which goes on to the baths of Trillo during the season, June 20 to Sept. 30. Leaving

Guadalajara, the old Zaragoza road is taken to

3 m. *Tarazona*, on the Henares. Thence branching rt. to

11 m. *Torija*. Fine views to l. of the *Sierra de Torreplazo*, which divides Old from New Castile.

21 m. *Brihuega* (2780) stands on a hill above the rt. bank of the *Tajuña*. This is an ancient and once walled place with fine views over the valley of the *Tajuña*. The most remarkable edifice is a large building on the top of the hill designed for a cloth factory by Charles III. The streets are steep, ill-paved, and tortuous. Here, in the War of Succession, Vendôme defeated Stanhope on Dec. 9, 1710, Staremburg, who was only distant five hs. march, not coming to his support for two days. The next day Stanhope capitulated on most honourable terms, which were, however, violated. Descending the hill, the smiling valley of the *Tajuña* is followed by its rt. bank to

33 m. *Masegosa*, situated in an extensive and fertile plain. Leaving this, the river is crossed and the road turns rt. to

38 m. *Cifuentes*. This name is a corruption of  *cien fuentes* (a hundred fountains), and was so called from the numerous springs in the vicinity which unite in the rivulet of the same name. It is situated in a hollow, commanded on the E. by two hills, on one of which is a ruined castle. The parish ch. of *San Salvador* has a rose window over the W. portico.

45 m. *Trillo*, at the junction of the *Tagus* and *Cifuentes*. The former is crossed by a fine single-arched stone bridge, and the road ascends the l. bank of the river through a picturesque, well-timbered, and rocky valley, till we traverse a fine avenue and arrive at

48 m. *Los Baños de Trillo*, or the Baths of Charles III., who opened them in 1777. The boarding houses afford good quarters during the season, June 20 to Sept. 30. The buildings are pleasantly situated on the rt. bank of the *Tagus*, at the foot of a hill

covered with a fine oak wood. The walks in the neighbourhood, through the winding, rocky, and well-timbered valley of the *Tagus*, are varied and charming. The nine warm hydrosulphate springs (73° to 84° Fahr.), are among the most efficacious in Europe for rheumatism, St. Vitus' dance, epilepsy, ophthalmia, paralysis, syphilis, and scrofula.

## ROUTE 25.

GUADALAJARA TO CUENCA, BY THE BATHS OF SAEDON AND CHILLABON.  
89 m. Carriage road.

The gorge of the *Tagus* between *Auñon* and *Sacedon* is interesting. Artists, botanists, geologists and sportsmen should make the détour from *Cañaveras* to *Beteta* by *Priego*. *Guadalajara* (Rta. 23) is quitted by the gate of *Sto. Domingo* at the S. end of the city.

13 m. *Armuña*. Here the *Tajuña* is crossed by a single-arched stone bridge.

17 m. *Tendilla*. This town was retaken from the Moors by the Cid and *Alvar Fañez*. 2 m. further, adjoining the road on the rt., in the bend of an ascent, are the forlorn ruins of the ancient Franciscan convent of *La Salceda*, where *Card. Ximenez* was a friar.

29 m. *Auñon* is prettily situated at the foot of lofty hills. The parish ch. has a 16th centy. altar. The *Tagus* is followed for 2½ m., when it is crossed to the l. bank by a stone bridge of three arches. Here we enter *La Boca de Inferno* (Mouth of Hell). This gorge is about 1½ m. long, through which the river forces its way, whilst the road alongside of it is cut out of the rock. The wild and savage scenery, with the mills, weirs,

and rushing torrent, furnish many a picture for the artist. From the upper end of the gorge, the road makes a long and tedious curve round a hill to

36 m. **Sacedon** (1900), in a picturesque hill-girt valley, with a well-built and imposing ch.

[Good road to (5 m. S.) **Los Baños de Sacedon**. During the season, June 15 to Sept. 15, fair quarters can be obtained in the establishment. The buildings are situated in a wooded glen on the rt. bank of the *Guadiela*, a branch of the *Tagus*, but the surrounding hills are bare in the extreme. The woods and promenades, with a large block of buildings forming a diminutive royal residence, and termed *La Isabela*, were laid out and erected by Ferdinand VII., who first brought these baths into prominence by visiting them in 1816. The waters (82° Fahr.), are efficacious for rheumatism, nervous and cutaneous affections, scrofula and syphilis. The mineralogy of the district is highly interesting.]

44 m. **Aloccer**. A decayed town on the *Guadiela*, recovered from the Moors by the Cid in 1074. The ch. has a fine Gothic belfry.

60 m. **Cañaveras**. Hence the following interesting and picturesque excursion of two days can be made by Priego to the baths of Beteta. Daily coach during the season (July 15 to Sept. 15). At other times the journey must be ridden and provisions carried. The road proceeds E. from Cañaveras, and shortly before reaching Priego crosses the beautiful *Trabaque*, which enters the *Escabas* and then the *Guadiela*, whence the united clear green waters wind into the *Tagus* through red sandstone rocks, with charmingly artistic bridges and mills.

9 m. **Priego** (2000). Beautifully situated on an eminence above the *Escabas*, near which are also many woods and commons that abound with stags and game, especially the district near the truly sequestered *Desierto*, a convent founded by Charles III. Seated at the foot of

the Sierra, this town combines the productions of hill and plain, and is a good quarter for the artist and sportsman. The bread, mutton, and wines are excellent and cheap. Priego has a ruined castle, an old Gothic church, and a new one with a rustic belfry. The road runs E. to

29 m. **Beteta**. This village (in *Arabic Spendid*) still preserves portions of its Moorish walls and alcazar. The chief baths are at **Solan de Cabras**, 4½ m. S.W. The best bath, which has been patronised by royalty, is dedicated to San Joaquin. The locality is oval in form and inclosed by pine-clad hills and watered by the *Cuervo*, a good trout-stream and tributary to the *Guadiela*. The mineral spring rises under the hill **Rebollar**. Early in the 16th centy. some shepherds observed their goats dipping themselves when afflicted with cutaneous complaints, and, by following their beasts' example, discovered the secret. The bathing season is from July 15th to September 15th, when the waters are used both internally and externally. Their taste is subacid, with a mean temperature of 70° Fahr. They have been analysed, are slightly unctuous to the touch, and contain petroleum and hydro-chlorates of soda and magnesia combined with carbonic acid gas.

[There are two other mineral springs near Beteta—*la Cueva de los Griegos*, whose dripping waters have a petrifying quality; and **Los Baños de Rosal**, a warm ferruginous rose-tinted spring, with a fountain of sweet water, which issues from underneath the hermitage of the Virgin of the Rosebush.†]

Leaving Cañaveras the main road descends to

72 m. **Villar de Domingo Garcia**.

82 m. **Chillaron de Cuenca Stat.** The road ascends the rt. bank of the beautiful *Jucar* to

89 m. **Cuenca** (Rte. 20).

† See 'Noticias,' 4to., Domingo Garcia Fernandez, Mad., 1787.

## SECTION II.

# THE BASQUE PROVINCES.

ALAVA; VIZCAYA; GUIPUZCOA.

*History—Fueros—Nobility—Fives Courts—Casas Solares—Agriculture—Customs—Language.*

Las Provincias Vascongadas consist of the three united provinces of Alava, Vizcaya, and Guipuzcoa. Vizcaya, the largest, contains about 106 square leagues; Guipuzcoa, the smallest, only 60, but it is the most densely peopled, and at the rate of 2000 inhabitants to the square league; Alava, containing about 180 square leagues, lies between Guipuzcoa and Navarre. These provinces, forming the mountainous triangle of the N.W. of the Peninsula, constituted the *Cantabria* of the ancients, a name derived by some from *Kent-Aber*, which they interpret the "Corner of the Water." This corner of the land, like our Wales, is the home of the remnant of the indigenes or aboriginal inhabitants, who never have been expelled or subdued: † thus the character of an unadulterated primitive race, an ethnological fossil, remains, strongly marked in language and nationality. These highlanders, bred on metal-pregnant mountains, and nursed amid storms in a cradle indomitable as themselves, in a country difficult to take and not much worth the taking, have always known how to forge their iron into arms, and to wield them in defence of their independence; and what sword equals that moulded from the plough-share? This *sufficiency in self* is the meaning which *Señor Perochegui* reads in the Basque name, a word derived by him from *Bayascogara*, "some bastantes." A sense of separate weakness has taught these provinces the secret of *union*. This federal association is expressed in their national symbol of three hands joined together, with the motto *Irurac Bat*, which is equivalent to the tria juncta in uno of the Bath order of our *united* kingdoms. The armorial shield is "argent, the tree of Guernica vert, two wolves gules, with an orle of eight crosses or."

These provinces, when the descendants of the Goths began to gain ground on the Moorish invaders, formed themselves into a confederation of small detached tribes or republics, placed under a nominal Lord or *Señor*, until at length, in the 14th century, Nuño, the 19th Lord, died, leaving two daughters, one of whom having married Juan of Aragon, Pedro the Cruel seized the opportunity, put her husband to death, and annexed the *Lordship* (*el Señorío*) to the crown of Castile. Soon afterwards he ceded it to the Black Prince, in reward for his assistance at Navarrete; however, private instructions were given to the Basques not to allow the *foreigner* to take possession, which he never did. Although incorporated with the Castilian monarchy, these provinces were considered *exentas*; the national *fueros* were rigidly retained; and these, the kings of Spain, as *Señores* only of Biscay, always swore on their accessions to maintain. The first impolitic act of Castañon, after Ferdinand VII.'s death, was to abolish these *fueros*, which threw the Basques into the cause of Don Carlos, in whom they beheld a non-innovating principle; this war lasted from 1830 to 1840. The Basque *fueros* were regularly classified and digested for the first time in 1526, by a native commission appointed by

† The Goths could not subdue these rebellious highlanders, although Recared, as San Isidoro tells us, used especially to send his troops there to keep his soldiers' hands in fighting condition in *pælestri ludo* (Chron. Era 585).

Charles V., and have been often printed. The principal advantages of the *fueros* consisted in the fact that the three Basque Provinces were free from the *quinta* conscription, without any other obligation but that of contributing a certain number of soldiers when Spain was engaged in a foreign war. They were also free from the stamped-paper tax, and could manufacture tobacco and sell it: this industry in other provinces is the exclusive monopoly of the government. The parochial organism was different from that of the rest of Spain, although in the concordat of 1851 a bishop was created in Victoria, a suffragan to Burgos. Queen Isabel accepted the *fueros* in the same manner as her ancestors, and the Basque Provinces continued tranquil from 1840 until the revolution of 1868. The government which succeeded, the Provisional, Don Amadeo, the Republic, and the present government of Don Alfonso XII. swore or promised to preserve the *fueros*. But during this period, especially from 1872 to 1876, the Basque Provinces rose to arms, and proclaimed as King of Spain Don Carlos, the grandson of the old pretender. After the war had terminated, it was discussed in the Cortes to abolish the *fueros*. On the 25th July, 1876, a law appeared in consequence of this determination, by which the *quinta* is established in the Basque Provinces, in the same manner as the rest of Spain, and the provinces are forced "to pay and contribute in the proportion which corresponds to them, in order to defray public expenses, the contributions, and ordinary and extraordinary taxes which may be established in the State Budget." The so-called *Ejército del Norte* continues in the Basque Provinces.

The Spanish government has occupied in a military manner the principal points of the provinces. The conscriptions have been levied without difficulty. The taxes on stamped paper and tobacco are similar, with some slight modifications, to those of the rest of Spain.

Another privilege is universal nobility, the appanage secured to all by the mere fact of being born in these provinces. Sons of old and good Christians, free from all Jewish and Moorish taint, they represent the "Hebrew of the Hebrews," and are the most Gothic gentlemen of Spain, *Caballeros hijos de algo*. It is true that where all are so noble, the distinction is of small importance; nevertheless, like other Highlanders, they are grievously affected with genealogy. Peppery as the Welsh, proud as Lucifer, and combustible as his matches, these *Nobles de España* fire up when their pedigree is questioned, and well did Don Quijote know how to annoy a Biscayan by telling him that "he is no gentleman." Basque gentility often, however, consists rather in blood than in manners; he thinks the deference which one well-conditioned person pays to another to be a degradation to his noble birthright; and, consequently, although the Basque Provinces may typify the three Graces of Spain, the natives sacrifice but little to maintain those types of amiable humanity.

The modern Basques, brave and active as individuals, have been thought to form bad *regular* soldiers, as they are generally too obstinate to tolerate drill and discipline; but since the conscription they have turned out excellent soldiers, and have given no cause for complaint; again, they can only be managed by one of themselves; hence Gonzalo de Cordova affirmed that he would rather be a keeper of wild beasts than a commander of Basques. They are considered the best sailors in Spain, and have been distinguished at all times for their great valour. As *Guerrilleros* they are excellent, since their active mountain and smuggling habits educate them for a desultory war of frontier ambushade, foray, and bush-fighting. In the wild sierras of Guipuzcoa bands were raised by the shepherd Gaspar Jauregui, which were always a thorn in the path of the French. The treatment which our soldiers have met with from the Basques, from the Black Prince down to Sir De Lacy Evans, has always been the reverse of friendly, even while fighting their battles. The

Duke never found an enemy among the PEOPLE of Spain until he entered these provinces, when the Basques, saved from the invaders by him alone, rose in his rear, as in olden time, "*impacatos a tergo horrebis Iberos*" ('Georg.' iii. 408); so they repaid Charlemagne, whom they had called in to assist them. From such allies well might the Duke pray to be delivered; from all enemies in front he could protect himself.

Commerce and fishing form the occupations of those who dwell on the seaboard, and agricultural and pastoral pursuits of those who live inland: the ores of the iron-pregnant hills are worked by both native and foreign capitalists. A tour in these provinces is rather suited to the lover of nature than of arts. The towns are sub-alpine, surrounded by green hills and enlivened by clear trout-streams; the streets are often drawn in straight lines, which intersect each other at right angles; the *alamedas* are always pretty; a *Juego de Pelota*, *Bolos*, or *five-court*, and a public *plaza*, are seldom wanting. The defences and walls are solid, for stone and iron abound. The sombre-looking balconied country dwellings are so strongly built that they look like fortresses; here every gentleman's house is indeed his castle. The soffits which support the projecting sheltering eaves are often richly carved; the eaves protect the houses from the rains, but deluge passengers with shower-baths. To these *Casas Solares*, or family manor-houses, is added a pomp of heraldry, as armorial shields, large as the pride of the owners, are sculptured over the portals.

*Agriculture*, as being the occupation of Adam, the first gentleman who bore arms, is not held to degrade these peasant peers. Their *hidalgos*, or better classes, are something between our small squires and substantial yeomen. Agriculture is better managed here than in most parts of Spain. The Basque farms are small, many not exceeding five acres, or so much land as a man, his wife, and family can labour: cultivation with a sort of prong-fork or mattock, called *laya*, is much in vogue. The peasantry are the best portion of the Basques, and if kindly treated are civil and hospitable as far as their humble means allow. Simple, hardy, and patient, they have the virtues and vices of Highlanders.

These provinces are made up of mountain and valley, with a sea-board line. The plains are verdurous from damp, and cultivated with great industry. The elevated slopes are covered with oak and chestnut-trees; the produce of the latter is exported to England, or enters into the diet of the frugal natives. Corn only ripens in favoured localities; maize is the staple "bread-stuff," good milk, bad cheese, and fine apples are plentiful. A wine also is made called *chacoli*, Arabicè *chaculet*, "weakness," "thinness," which, although exceedingly light, is palatable and wholesome. Cider is largely produced, and is excellent in bottle.

In no province of Spain are the roads so good as in the Basque Provinces. The hotels and means of communication are excellent; and this, added to the great quantity of mineral waters in the locality, and pleasant climate, makes them a favourite resort; in winter the weather is very rainy.

*Holidays*.—Sunday is the day to observe the costume and amusements of the peasantry.

The Basque holidays are celebrated with the song, dance, and *pelota* (ball), amusements which they love as much as do their neighbours the Asturias. Their so-called musical instruments consist of the tamboril and silbo, the Roman *vasca tibia*. The Basque dances are Salic and singular; the *Zorrico*, or "evolution of eight," consists of two parts, *la dansa real*, the opening, and the *orris arrin*, or the conclusion. The *Carriça* is a dance performed in the street; the *Espata danza* is a remnant of the primitive *Tripudium* of the Iberians. The Basque women wear their hair in long plaited tresses, *trenzas*, with a picturesque front. When young they are fresh and fair, although somewhat muscular; and their beauty, from overwork, poor fare, and exposure, is

short-lived, for they pass into *haghood* after thirty. The Basques are much given to pilgrimages to holy sites in the hills, and the stranger who visits one of their highly interesting *Romerias* will be rewarded for his climb.

Among other antique customs, corn and bread are offered to the manes of the deceased, on the anniversary of death; these oblations are called *robos*, from an Aragonese measure taken from the Moorish *arroba*. Compare the "Sparsæ fruges" of Ovid (*Fasti*, ii. 538), and the barley offered to the Polian Jupiter (*Paus.* i. 24. 4).

The Basques have a language of their own, which few but themselves can understand. The enunciation is not easy, though every letter is pronounced as written. The fine-eared fastidiousness of the ancients rejected as barbarous these Basque words, spellings, and sounds; they could neither be written nor spoken from their τὸ ἀνδρὲς τῆς γραφῆς (*Strabo*, iii. 234; see also *Pliny*, *N. H.* iii. 8; and *Martial*, iv. 55-9). *Pomponius Mela* (iii. 1) goes farther:—"Quorum nomina nostro ore concipi nequeant."

*Humboldt* considers the Basque to have been formerly spoken all over the Peninsula, as is evidenced by the nomenclature of localities, and other things which are not subject to change.

The Basques call themselves *Euskaldanao*, their country *Euskaleria*, and their language *Euskara*. The *Eusk* is the old *Osc*, *Vesc*, *Vasq*, of Italy and Iberia. According to *Perochegui*, Adam spoke Basque, and the idiom was brought pure into Spain by Tubal, long before the confusion of tongues at Babel. It is so difficult, that the devil, who is no fool, is said to have studied seven years in the Bilboes, and to have learnt only three words. The grammar and declensions are very intricate, but regular and philosophical. The language is distinct from the Irish, Gaelic, and Welsh, with which it has often been supposed to be a sister idiom. *Mr. Borrow* believed that the Basque is of a Tartar origin, resembling in structure the Manchou and the Mongolian, with a decided Sanscrit element.†

Basque poetry is now attracting much attention among European philologists, and several translations have lately been published in French and Spanish. A curious feature in the festivals of the country people is the recitation by *Improvisatori*. Basques will listen for hours to the exuberant flow of imagination of their national poets, untaught peasants from their own hills, who will sing on any subject proposed, sustaining an ardent contest against a rival, until night drives them home.‡

† The Basque student is referred to the philological works of *Larramendi*, 'Antigüedad y Universalidad del Bascuense,' 8vo., Salamanca; 'El Imposible Vencido, 6 Arte de la Lengua Bascongada,' 8vo., Sal., 1729; 'Diccionario Trilingüe,' 2 vols. fol., St. Sebastian, 1821. Consult also 'Ilustraciones de Vizcaya,' Zaragoza, 1631; 'Noticia Utriusque Vasconie,' Arnold, Oihenart, 4to., Paris, 1638-56; 'Discursos Históricos, &c., de Vizcaya,' Lorenzo Roberto de la Linde, 2 vols., 8vo., Sevilla, 1740; 'Urbewohner von Hispanien,' Wm. von Humboldt, 4to., Berlin, 1821; six volumes of curious documents in Simancas (collected by Dn. Tomas Gonzalez), 'Coleccion de Cédulas,' 4to., Mad., 1829-33; 'La Cantabria,' Florez, 4to., Mad., 1768; 'Noticias Históricas de las tres Provincias,' &c. (there is a good map of Alava by Martin de Sabacibar); 'Compendios Históricos, &c., de Alava,' Pamplona, 4to., 1798, Juan Antonio Llorente, 4to., 5 vols., Mad., 1806-8; the excellent 'Diccionario Geográfico de la Academia,' by different authors, 4to., 2 vols., Mad., 1802 (unfortunately it has not been continued); 'Historia de las Naciones Bascas,' J. A. de Zamacoia, 3 vols., 8vo., Auch, 1818; 'De la Antigua Lengua, &c., de Cantabria,' Andrés de Poca, 4to., Bilbao, 1887; 'Discursos de la Antigüedad de la Lengua Cantabrica,' Balthasar de Echave, 4to., Mexico, 1607; and 'Guía Histórico-Descriptivo del Viajero,' por J. E. Delmas, 1 vol., Bilbao, 1865; the 'Basque Provinces,' by W. Macpherson, printed in English in Rev. H. C. Rose's 'Among the Spanish People,' London, 1877; 'Basque Legends,' by the Rev. W. Webster, London, 1877; several pamphlets by Prince Lucien Bonaparte on the Basque Language.

‡ The latest Basque works are *Aisquivel's* 'Diccionario Basco-Español'; *Arturo Campion*, 'Gramática Vascongada de los cuatro dialectos literarios de la lengua Euskara'; 'Diccionario Etimológico de la lengua Bascongada,' in course of publication by Lopez de Tolosa; and *Euskal Erria*, a fortnightly review of language, poetry, literature, and history, published by Antonio de Arzac in San Sebastian. Much interesting information may also be obtained from the *Últimas Líneas de Soralue*, Tolosa, 1886.



## ROUTES.

ROUTE	PAGE	ROUTE	PAGE
30 San Sebastian to Bilbao, by Zarauz and Guernica (the coast-road). Coach . . . .	176	gara and the Baths of the Valley of the Deva. Coach	180
31 Zumárraga to Zarauz, by the Convent of Loyola and Baths of Cestona. Coach . . . .	178	34 Vitoria to Bilbao, by Ochandiano and Durango. Coach and rail . . . . .	181
32 Zumárraga to Bilbao, by Eibar and Durango. Rail . . . .	179	35 Miranda de Ebro to Bilbao, by Orduña. Rail . . . . .	182
33 Zumárraga to Vitoria, by Ver-		36 Tolosa to Azpeitia, by Vidania. Carriage-road . . . . .	186

## ROUTE 30.

**SAN SEBASTIAN TO BILBAO, BY ZARAUZ AND GUERNICA — THE COAST-ROAD.**  
85 m.

Diligence daily, through a beautiful and well-cultivated country.

Taking the main road to Madrid, and skirting the bay of San Sebastian, after 4 m. we turn to the right and enter the valley of the Oria. A good carriage-road leads down the right bank of this river, which rises near the Puerto San Adrian.

7 m. **Usurbil** (1800). The Parroquia is picturesque, but contains nothing of interest. Hence the scenery of the valley becomes finer, and the road is cut out of steep rocks on the right.

13 m. **Orio**, a dirty village inhabited by fishermen and shipwrights. Here the Oria finishes its beautiful course to the sea, being separated by a narrow ridge from the basin of the Deva. Crossing it, the road winds up the mountain range on the S. bank through a pretty wood, at the top of which a narrow Puerto is traversed, and we suddenly burst on a beautiful and well-cultivated plain, at the W. end of which, on the seashore, is

17 m. **Zarauz** (2150). The beach is

fine and sandy, but totally unprotected from the heavy Atlantic swell, which renders the bathing somewhat dangerous. Several of the nobility of Madrid have marine villas in the neighbourhood.

In the *parish Church* there are three retablos, all ornamented with good Italian sculptures of the 16th century. In the former convent of San Francisco may be seen several large pictures which belonged formerly to a triptych. In the principal street is an interesting house with a stone façade of the 15th century, and a half ruined tower. Zarauz suffered much during the Carlist war. Carriage-road S.W. to Cestona (Rte. 31). A pleasant road leads along the coast to

20 m. **Gustaria** (1050). N.E. is a small port protected by 2 moles, under a conical hill. The ch. is a very remarkable Gothic edifice of the 13th centy. in a sad state of dilapidation. The navigator Juan Sebastian de Elcano is buried there, who in 1519 started from Seville to go round the world for the first time. He returned to San Lucar de Barrameda in 1522. On the quay, close to the house which he inhabited, a bronze statue has been erected.

The trout-haunted stream of the Urola (*ur*, water, *ola*, smithy) is crossed by a bridge at Oiquina, shortly before reaching

**24 m. ZUMAYA.** An ancient Roman town, situated on a promontory. From its proximity to Oestona (Rte. 31), it is resorted to by invalids from the Thermal establishment, who here complete their mineral water cure by a course of sea-bathing. Here is an ancient Ch. of San Pedro.

Skirting the Gulf of Cantabria, the road continues to

**29 m. Deva (3500).** A charmingly situated town with two *Plazas*, streets intersecting at right angles, and a parish Ch., with a miraculous image of the Virgin and an elegant cloister. The portal is Gothic, and undoubtedly the best example of the kind in the Basque provinces. Its *Town Hall* is a well-built modern edifice, with portico and clock-tower. Deva is one of the favourite summer resorts of the citizens of Madrid. The house of the Marques de Valmar is worth visiting.

The *mantos* worn by the women of the locality on their heads are most picturesque. The old road here makes a circuit of 6 m. up the right bank of the Deva. Crossing the mouth of the river by a ferry, the distance is 3 m. to

**35 m. Motrico (3400).** The name in Basque signifies a hedgehog (*tricu*), which the rock near which the town is built is said to resemble. The pretty port is surrounded by wooded hills; the cottages of the fishermen are luxuriously trellised over with vines, and the country around teems with fruit of every description. Much fish is sent from here to the markets of Madrid, Burgos, Valladolid, &c. A red chacoli wine is produced in the neighbourhood.

The Ch. is modern; in the sacristy is a Crucifixion, by Murillo. The country houses of Gen. Castañeda and M. Montalibet (containing a few good pictures) are amongst the numerous villa residences of the place. Admiral Churrua was born here; he fell heroically at Trafalgar; a statue has been erected to his memory on the Plaza. The first stone of the pedestal was placed by Isabel II.

[Spain, 92.]

Passing the pleasant bathing locality of Saturraran, much frequented by visitors from Madrid, we reach

**34 m. Ondarroa (2800)—mouth of sand**—a snug but shallow little port, with a good bridge over its river.

[6 m. S.W., close to *Marquina*, are the Baths of Urberuaga de Ubilla, for the cure of nervous affections. Coach in the season (June 15 to Sept. 30) from (24 m.) *Zumárraga*, in 5 hrs.]

The road, said to be of Roman origin, passes the vill. of Mendeja, on the way to

**40 m. LEQUEITIO (2530)**, in a strong position, girdled by the hills of Lumench and Otova.

The ch. of *Nuestra Señora de la Asuncion* is a beautiful structure of very ancient date, rebuilt in the 13th centy. There are several interesting old houses, among which is the picturesque *Casa de Adan*. A fine bridge, of one imposing arch, spans the river Lequeitio, and leads to the foot of the *Alto de Lequeitio*, whence a most commanding view is obtained of the coast, the sea, and the inland range of hills.

The road now continues through *La Puebla de Ea*, and the communes of Ereno and Ibarranguela, to

**55 m. GUERNICA (1270)**, placed, as its Basque name signifies, on the "slope of a hill," below which is a "reedy flat," called *el Juncal*, much subject to inundations, and full of snipes and wild-fowl in winter. At Guernica was held the Parliament of Basque senators, or *apoderados de las ante-iglesias*. This *Calzarro*, congress, or *Witenagemote*, originally sat near the hermitage of *N. S. de la Antigua*, under the overspreading canopy of an ancient oak, which the town still bears on its shield. The present oak was planted about 1811, when its predecessor fell from decay, leaving other striplings raised from its acorns. Among rude primitive people, before temples were raised by the hand, a noble tree inspired a rever-

ential awe and was dedicated to the Deity. Such was the sacred *Apûs* of the Druids; such were the *Ygdraetsel*, or consecrated trees, under which were seated the twelve deified judges of the Norwegians. The ch., of the 15th centy., is spacious: one of its chapels, containing a statue of the Virgin, is enclosed by a remarkable iron grating.

The *casas consistoriales*, and more than half the town of Guernica, were burnt in 1794 by the French republicans; they cut down the time-honoured oak of the free Basques, a tree which was very old even in 1334 (see Mariana, xvi. 3); it was one "Religione patrum longos servata per annos," under whose venerable canopy Ferdinand and Isabel swore in 1476 to uphold the Basque *Fueros*, as their grandson Charles V. did again, April 5, 1526. The oak of Guernica was a refuge for debtors, and formed a sort of place of *habeas corpus* return, or court of appeal, as no Basque could be arrested without a summons to appear under it, and learn the charge against him, and thus prepare his defence. The Casa de Juntas, built in 1826, is an ungainly mass of stone, a sort of Corinthian summer-house; in it may be seen portraits of Basque worthies. The Basque senators assemble July 1 every two years.

The Castle of Arteaga, with its donjon keep, is an old possession of the Montejo family, and was restored in sumptuous style by the late Empress of the French, but never finished.

[Rly. S. to (9 m.) *Amorebieta* (Rte. 32).]

The road from Guernica passes through the hamlets of Murueta, and Pedernales, to

62 m. **Mundaca** (1800). Famous for its tunny fisheries.

64 m. **BERMEO** (*Flavia Briga*), whose 8000 amphibious inhab. are engaged in the catching of tunny and stock fish, which are sent off to Madrid and other inland cities. In its parish

Church of **Santa Eufemia** the kings of Castile used to swear to observe the *Fueros* of the Basque provinces. Here is the tomb of Cardinal Mendoza. This is the birthplace of Alonso de Ercilla, the author of '*La Araucana*,' the soldier-poet of Spain. He wrote all his finest stanzas on the pommel of his saddle. At one end of the peninsula rises an old red fort.

74 m. **MUNGUÍA**. The town (2450) is situated in the midst of a highly cultivated valley. It has an ancient ch. and an old manorial castle, called the **Palacio de Abajo**, with a splendid tower (built in 1360).

83 m. **Begoña** (1870). Here is a celebrated iron-foundry, which turns out goods to the value of 160,000*l.* a year. A yearly pilgrimage is made to its ch. to visit the ancient images of *La Virgen de Begoña*.

All these villages and towns suffered considerable damage during the last Carlist war, 1872-76.

85 m. **Bilbao** (Rte. 35).

## ROUTE 31.

ZUMÁRRAGA TO ZARAÚZ, BY THE CONVENT OF LOYÓLA, AND BATHS OF CESTONA. 24 m. Carriage-road.

**Zumárraga Stat.** (Rte. 1). The river is crossed to **Villareal**, on the l. bank, and the road runs N. to

6 m. **AZCOITIA** (5000), with a large manufacture of *boinas*, the cap worn by the peasantry here. The Church of **Santa Maria la Real** has elaborately carved stalls. In the rt. transept is a good retablo, containing eight pictures painted in Seville in 1568. The rest is tawdry and in bad taste.

Turning E. through pleasant gardens by the river bank, we pass on the rt. the cold Sulphur Baths of *San*

*Juan de Azcoitia* (June 15th to Sept. 15th), and reach the

8 m. *Santa Casa*, where Ignatius de Loyola was born in 1491. The Convent was founded in 1681 to enclose the residence formerly occupied by the Loyola family, by Maria Ana of Austria, wife of Philip IV. The architect was Fontana. The ch., built in imitation of the Pantheon at Rome, is full of rich marble from Mont Itzarritz in the worst possible taste; and, notwithstanding its vast size, the impression it gives is anything but a pleasant one. Above the gaudy high altar is a life-size silver Statue of Loyola. Along the S. corridor, a few steps to the l. from the portico of the Church, is the *Santa Casa*. Over the entrance is the curious effigy of a Bear. Higher up, on the second story, may be seen the only architectural feature of interest, the E. front of Loyola's house, half hidden by a corridor. It is of red brick, with pretty *ajimez* windows. The Convent has a staff of twelve Jesuit Fathers and 100 students, besides lay brethren.

The second floor is occupied by the great Chapel, originally the principal saloon of the house, and by various apartments containing relics of the Saint. The chapel, in which Loyola recovered from the wounds received at Pamplona, is divided by a *reja*, and ornamented with bold carvings in illustration of the life and adventures of the saint. San Ignacio died in Rome, 31 July, 1556, was beatified in 1609, and canonized in 1622. The small door of the sanctuary is closed with the original bolt of the door of the Saint's farm.

A *Romeria* (pilgrimage) is made to the *Santa Casa* on the 31st of July, at which time a grand public festival is attended by a great number of persons from every part of Spain. The *Zorico* is danced with great solemnity in the Plaza. One day is devoted to a Bullfight, and the third to a *Juego de Pelota* (tennis), which is well worth seeing.

The road continues down the delicious green valley of Loyola to

9 m. *Arpeitia* (6500), pleasantly situated at the foot of Mount Itzarritz (2885 ft.). In the parochial Ch. of San Sebastian is the *Pila*, or font, at which Loyola was baptized; and in one of the chapels the marble sepulchre of Bishop Zurbano, ob. 1510. The Doric façade is the work of Bonaventura Rodriguez (1767). Opposite there is a very remarkable house with Moorish façades of brickwork, of the 15th centy.

16 m. *Baths of Cestona*. The water (87° Fahr.) is conveyed into stone basins which are sunk in the bathing chambers.

The mineral waters of Cestona are invaluable in cases of muscular rheumatism, gout, neuralgia, and paralysis. Consumptive people must, however, especially avoid them.

Delightful excursions in the neighbourhood: pleasure boats on the Urola: mules for mountain excursions.

A mile farther is the town of

17 m. *Santa Cruz de Cestona* (2460), on the rt. bank of the Urola. Quarries of handsome marble in the neighbourhood. Thence through a fertile valley to

24 m. *Zarauz* (Rte. 30).

## ROUTE 32.

ZUMÁRRAGA TO BILBAO, BY EIBAR AND DURANGO. Rail. 51 m.

*Zumárraga* Junct. Stat. (Rte. 1). Here the Rly. turns W. to

17 m. *Makaga* Junct. Branch Rly. N. to (3 m.) *Elgetibar* Stat. (3400). Close by, to the N., on the road to Deva, is *Alzola*, a frequented mineral bathing establishment, the waters of which are peculiarly efficacious in certain diseases of the urinary organs.

The main line continues to

18 m. *Eibar* Stat. (4500), famed for its beautiful iron work inlaid with gold

The most important specimen of this manufactory is General Prim's tomb at the church of Atocha, Madrid.

1 hr. N. is the hermitage of la Natividad de Nuestra Señora (900 ft.), surrounded by plantations of oak and beech. On Sept. 8 a pilgrimage encampment is held here, which continues throughout the octave.

21 m. **Ermua Stat.** The Rly. continues through a pretty country to

30 m. **DURANGO Stat.** (4250), with rectangular streets and pleasant alamedas. Its Church of San Pedro de Tavira is one of the most ancient in the Basque provinces, and contains two curious tombs. On the S. side is a picturesque arcaded Market Place. The altar in the Ch. of Santa Ana was raised in 1774 by the architect Ventura Rodriguez. Pleasant walk along the Vitoria road.

Durango has always been considered an important military position. This locality was occupied by the Carlists from 1872 to 1876, and has suffered the usual fate of towns defended during a war.

At the hermitage of San Antolin, near to the town, Maroto met Espartero, August 25, 1839, to plan the betrayal of Don Carlos, who, instead of boldly marching against his traitor-general, fled hence to Villareal and thus encouraged defection.

Near Durango are several small bathing establishments more or less frequented during the summer. The Rly. continues through beautiful country to

37 m. **Amorebieta Junct.** (3200). Rly. N. to *Guernica* (Rte. 30). Here in July 1872 was signed the Convention of Amorebieta, during the last Carlist War.

40 m. **Lemona Stat.** Coach to Vitoria (Rte. 34).

15 m. **Bilbao (Rte. 35).**

## ROUTE 33.

**ZUMÁRRAGA TO VITORIA, BY VERGARA AND THE BATHS OF SANTA AGUEDA.**  
Carriage-road. 34 m.

From Zumárraga Stat. (Rte. 1), the road passes through Villareal, runs S.W. for about a mile, and then turns N.W. to cross by numerous curves the Puerto de Descarga (1560 ft.). Thence it descends to

6 m. **Anzuola.** In the adjoining hamlet of Usarraga is the ancient Ch. of San Juan Bautista, which formerly belonged to the Knights Templars. At the town-hall of Anzuola may be seen an ancient Moorish banner.

8 m. **VERGARA** (5800), upon the Rio Deva, in a pleasant basin girdled by mountains. In a little chapel behind the choir of San Pedro is a fine statue of the Agony, by Juan Martinez Montañes. On the opposite side of the Plaza is the handsome Seminary founded by the Basque Society in 1776, which has produced numerous scientific men. Here was achieved the first analysis of platinum. Down a pleasant Promenade, and across the lower Bridge, we reach the Church of Santa Marina de Oxirunde, containing a fine altar and the Christ of Burgos by Mateo Cerezo.

[7 m. W. of Vergara, crossing the Puerto de Elgueta (1430 ft.), are the celebrated cold sulphurous Baths of Elorrio.]

The road turns due S., and passes the meadow by the Deva, where the celebrated Convention of Vergara was signed, on Aug. 31, 1839, at the termination of the first Carlist War. It then winds through hills, maize crops, and chestnut groves, to

13 m. **MONDRAGON** (3000). A walled town on the beautiful *Deva*, and also watered by the *Aramayona*. Here is an iron mine of most remote antiquity. It is situated in the hill *El Campanzar*, which may, in the words of Pliny (N. H. xxxiv. 14), be correctly termed a "hill of iron." The ore as found is in appearance like a red ochre earth and yields nearly 45 per cent. of the finest metal. Very fine iron is also procured from the adjoining *Mina de hierro helado*, "the mine of congealed iron," and from *la Cueva de Udala*.

From Mondragon roads branch off rt. and l.; the first (A) to Guesalibar, and the Baths of Santa Agueda; the second (B) to the Baths of Arechavaleta.

(A) The first road traverses the beautiful and well-cultivated valley of the *Amarayona* to

2 m. **Guesalibar**, where are situated the Baths of Santa Agueda, erected in 1825; the waters are nitrogene-sulphuric, cold and peculiarly efficacious in syphilitic, scrofulous, and neuralgic affections. The establishment contains 14 separate bath-rooms, each with its marble bath. The water is heated artificially.

(B) From Mondragon to the Baths of Arechavaleta, the old diligence-road to Madrid is followed to

4 m. **Arechavaleta**. The mineral waters are similar to those of Santa Agueda, but contain a larger amount of gas. Season, June 1 to Sept. 30. This establishment was first opened in 1842. The neighbourhood is pleasant, and the climate is peculiarly salubrious. There is another excellent establishment called *Otalora*.

From Arechavaleta the road continues to

19 m. (from Zumárraga) **Escoriaza**, another important bathing establishment (66° Fahr.), where the poor Infanta Pilar, youngest sister of Alfonso XII., died in 1879 while taking the mineral waters. On a pinnacle above

the village is perched a Hermitage. Hence through magnificent scenery to

23 m. **Salinas de Lenis**, where salt is obtained in large quantities by evaporation from a neighbouring spring. Here commences a rapid ascent to the **Puerto de Ariaban** (2120 ft.), among whose defiles Mina, in 1811 and 1813, surprised and routed a French army on their march to cross the Pyrenees. The *Deva* rises close by. This ridge forms the watershed between the Bay of Biscay and the Mediterranean at the mouth of the Ebro. Descending by a finely engineered road, groves of chestnut take the place of beech and oak, as we traverse a luxuriant country, through numerous unimportant villages, to

34 m. **Vitoria Stat.** (Rte. 1).

## ROUTE 34.

VITORIA TO BILBAO. 48 m.

Coach and Rly. in 7 hrs.

**Vitoria** (Rte. 1). Near Gamarra the Rio Zadorra is crossed upon a bridge of 8 arches to

8 m. **Villareal de Alava**. This village, which is surrounded by mountains and pine forests, is situated in the centre of a district remarkable for the number of its sulphurous springs: that which is best known is at the hamlet of *Aramayona*, 7 m. to the rt.

[A longer road leaves Villareal for Bilbao which passes through the beautiful valley of Arrabia.]

The mountains of **Albertina** and **Bostibayeta**, with their iron and copper mines, and black marble quarries, are now skirted to

18 m. **Ubidea** (490). [3 m. W. rises the *Pena de Gorbea* (4950 ft.), 4 hrs.

ascent on horseback or on foot with a local guide. From the truncated cone which forms the summit, and is covered with rare plants, is gained a \*superb view. On St. John's Day, June 24, natives ascend in large numbers to see the sunrise.] The carriage-road descends to

29 m. **Lemona Stat.** (Rte. 32), whence Rly. to (12 m.) Bilbao.

A longer road leads from Villareal to (4 m.) **Ochandiano** (2000). The town-hall of this ancient town has its façade sculptured with the arms of Biscay and Castile quartered with its own. Its *Parroquia* has a tall and elegant steeple. [4 m. to the rt. is the sanctuary of San Antonio Abad, on **Mont Urquiola**. Well worth a visit, especially at the pilgrimage, 13 June.] The road winds round the base of the latter hill, giving fine views l. of the **Peña de Gorbea** (see above), and descends to

18 m. **Mañaria**. Near this place were quarried the black marble columns of the chapel in the Royal Palace, Madrid. In July, 1872, there was a sharp engagement here, in which the Carlists were routed. Thence to

23 m. **Durango Stat.** (for Bilbao, Rte. 32).

### ROUTE 35.

MIRANDA TO BILBAO, BY ORDUÑA.  
Rail. 65 m.

Two trains daily, in 4 hrs.

This route, considering the grandeur of its scenery, its historical associations, and the masterly way in which the line itself has been engineered, by our countryman, Ch. Vignolles, O.E., forms a most interesting excursion. Views on the rt.

**Miranda Junct. Stat.** (B.). Rly. to Bayonne and Madrid (Rte. 1): to Logroño and Castejon (Rte. 4).

9 m. **Pobes Stat.** A mile further, on rt., the house at the N.W. end of a bridge over the Bayas was the headquarters of the duke and his staff the night before the battle of Vitoria (1813). The grand defile of the Tejas is next entered. Previous to the battle a portion of the English forces descended through it to the plain of Vitoria, and arriving at a critical moment, succeeded in turning the rt. wing of the enemy.

13 m. **Zuazo Stat.**, where is a small establishment of sulphurous baths,  $\frac{1}{2}$  m. to rt.

22 m. **Isarra Stat.** The railway now passes, with many curves, close to the Falls of Altabe, 604 ft.

25 m. **Inoso Stat.** The summit-level of the pass is now reached (2163 ft.). Hence through magnificent scenery to the village of

31 m. **Lerama Stat.** Shortly after leaving this stat., the Oroyco is crossed by a fine viaduct. Here the river falls over the edge of the rock to a depth of 700 feet. The rly. continues to descend by numerous sweeping \*curves until it approaches the grand Basin (Concha) of Orduña, and overlooks the town. Here it makes a sweep of 9 m. to the S., to reach a point only  $\frac{1}{2}$  m. below, to which the telegraph-wire descends. In rounding this curve, 2 remarkable *cirques* will be observed beyond the valley, distant 1 hr. and  $1\frac{1}{2}$  hr. respectively from Orduña, and walled in by nearly perpendicular cliffs, 1000 ft. high.

40 m. **ORDUÑA Stat.** (4000). This town was formerly of considerable military importance. In May 1874 there was an action in the neighbourhood, and it was taken by the Liberal troops. The Plaza is picturesque: from its centre 10 narrow streets diverge in the form of a star and intersect the city. Ancient Orduña, once the only city in the Basque provinces, was built nearer the neighbouring mountains—*la Peña de Orduña*—which formed the moun-

tain barrier of the refugee Iberians. A singular atmospheric phenomenon is here observable; a stationary roll of dense grey cloud, in the shape of a bolster, frequently caps the long ridge which forms the summit of the mountain, sometimes revolving on its axis. The cloud usually disperses when the evening sets in; a vaporous duplicate of the cloud itself may sometimes be seen floating above it in the air. A parallel to this may be seen at Gibraltar in the phenomenon constantly observed there, called the Rock wearing its night-cap.

Orduña will be found a convenient centre for pedestrian excursions. Good trout-fishing. A pleasant walk can be taken to the remarkable gorge of the Tertango, 2 m. S.W. on the Burgos road, near the Pico del Fraile; or to the chasm near Deliva (3 m.), at the S. extremity of the great rly. curve, where the river Nervion rushes grandly over a cascade 220 ft. high into the narrow wooded valley beneath.

1½ m. distant are the Baths of *La Muera de Arbieta* (Chlorate of Soda and Sulphate of Iron), open from June 15 to Sept. 15.

The Rly. continues along the plain, returning to within 600 yds. of the point where it first commenced the descent at the opposite side of the Basin. It then traverses a country well cultivated and fertile, and dotted with prosperous-looking homesteads, to

44 m. Amurrio Stat. 5 m. rt. is the valley of Luyando, in which are mineral baths supplied with ferruginous water.

52 m. Areta Stat. Here the Nervion begins to wind through gorges, and the rly. crosses it repeatedly before reaching

59 m. Arrigorriaga Stat. The ancient ch. of the 9th centy., close to rly. on rt., contains some curious archives in the Basque language. The *Puente Nuevo* was made for the artist.

The thickly populated and fertile valley of the Peña is now threaded. The train passes high above a wooded

bend of the river, and enters a tunnel of 1020 yds., just beyond which is

65 m. **BILBAO** Stat. (40,000). Basque *Ibaizabel*, the capital of Vizcaya. The town was twice unsuccessfully besieged by the Carlists in the first Civil War (1835), and was therefore allowed to assume the title of *La Invicta Villa de Bilbao*. It also again held out in 1874 against the Carlists, who bombarded the city for 72 days (Feb. 21st to May 2nd), when it was relieved by the Marques de Duero (Concha) and Marshal Serrano, each with an army of 20,000 men—the former having by a strategic movement through the mountains of Galdames taken the Carlists in flank, while the latter engaged them in front, thus forcing them to abandon their trenches at Somorrostro, and to raise the siege of Bilbao. It is most picturesquely situated upon the Rio Nervion, which is navigable for steamers up to the town, 8½ m. from its mouth. Bilbao is one of the most lively and thriving places in Spain. Its buildings are almost entirely modern, the old ones having perished from bombardment and conflagration.

A new impulse to trade has been given since the last Civil War by the working of mines and quarries of iron ore (red and brown hematite) in the Somorrostro range and district, on the l. bank of the Nervion. Many are in the hands of English capitalists. Bilbao is indeed second only to Antwerp for the importance of its British shipping. Long lines of steamers are constantly loading iron ore on the l. bank of the river, chiefly for Cardiff, Newport, Glasgow, and Newcastle. On the opposite bank a populous English colony has established itself, for whose benefit exist reading-rooms and a school. The British shipping registered at Bilbao in 1890 amounted to no less than 2,389,085 tons.

Two stone bridges cross the river, and two others, of wood and iron, serve for foot passengers only. The fine historical bridge of *San Antonio*, of the 12th centy., has been pulled down.



Close to the bridge, the chief centre of movement, is the small but pretty garden of the *Arenal*, on the rt. bank of the river. Further down the stream lies the *Campo Volantin*, the favourite promenade, on the road to *Las Arenas* (see below). Returning to the *Arenal*, on which stands the large but uninteresting ch. of *San Nicolas*, the *Calle del Correo* leads from the corner of the *Fonda Inglaterra* to the *Church of Santiago*, entered from the N.E. by a fragment of late-pointed cloister. The nave is of good 14th centy. work, with aisles, triforium, clerestory, and polygonal choirs surrounded by chapels. The W. bays are uncompleted, and there is a good S. doorway.

Continuing S., we soon reach a market-place on the quay, and the lofty ch. of *San Anton*, utterly ruined by restoration. The ancient bridge here crossed the river diagonally, from the S.W. corner of the building. Just above the modern bridge, on the rt. bank, is the *Station of the Durango Rly.*

N. of S. Anton the *Calle de la Ronda* leads to the ch. of *San Juan*, whose W. front stands back from the *Calle de la Cruz*. The latter street leads to a *Plazuela*, with the handsome *Instituto* (Grammar School) on rt. Hence a long flight of steps leads to the Cemetery, with a curious warning inscribed over its portal. The place is wholly without interest, and does not even command a view. Still ascending, and bearing rt. beyond the steps, we reach (15 min.) the spacious late-pointed Church of *Begoña*, with a modern arched gallery to the rt., and a shady terrace beyond it, with view. Turning l., the walk may be prolonged to the ( $\frac{1}{4}$  hr.) ridge of *Monte Cabras*, with a few scattered houses, whence there is a \*fine sea view.  $\frac{1}{2}$  hr. N. stands a ruined windmill, from which a path descends in another  $\frac{1}{2}$  hr. to Bilbao.

The suburb of *Albia* (*Ensanche*) is fine, with handsome houses and a wide boulevard.

The *Plaza Nueva*, between San

*Nicolas* and *Santiago*, is a prettily-arcaded and planted square, with 5 fountains. Many of the shop fronts and staircases in the town are built of a red marble with large white eyes from *Ereño*, near Bilbao; but the handsomest varieties employed for ornamentation come from the neighbourhood of *Azpeitia*.

The *British Protestant Cemetery*, about a mile from the town, on the l. bank of the *Nervion*, is a pretty and interesting spot, well worth a visit. The site had long been used for Protestant burial, and many English officers, who fell in the Peninsular and Carlist wars, are here interred; but until 1859 it was an unenclosed piece of marsh, desecrated and abandoned. In that year, Mr. Horace Young, the British Consul, raised subscriptions for its reclamation, and, aided by a grant from H.M. Government, planted and enclosed the Cemetery.

The Jesuits are a very numerous and important body in this town, as indeed in many others of the northern provinces. The large College beyond the *Campo Volantin* belongs to this Society.

Bilbao, in the civil wars, was twice exposed to destructive sieges. Don Carlos, in the first case, had absurdly ordered *Zumalacarregui* to attack this place, in order to satisfy Russia and the other powers, who complained that he had mastered no important city in the Basque provinces; thus his cause was lost, for had he at once pushed on to Madrid it must have surrendered, such was the prestige of the *Guerillero's* victories. On the 10th of June, 1835, *Zumalacarregui*, having routed *Espartero* at *Descarga*, came to Bilbao and seized the ch. and *Palacio de Begoña*; from this position the town is commanded, which, having been left by *Mirasol* undefended, must have capitulated, had not a ball struck *el Tío Tomas* in the calf of his right leg, while standing in the balcony. The Basque surgeons did the rest, and with him died the Carlist cause, for *Erasco* raised the siege on the 1st of

the ensuing July. On October 23rd, when the Carlists reappeared, they at once carried all the undefended positions on the right bank of the Nervion, from San Agustín to Les Capuchinos, the Cristino general San Miguel abandoning everything without a struggle. Now the English blue-jackets came again to the rescue. Then it was that Captain Lapidge and Colonel Wylde, the real heroes, pointed out the true line of relief by crossing the river to Esgartero, and it is said, using towards him a gentle violence; then English sailors prepared rafts, which the fire of English artillery protected, and so the Nervion was first passed by Esgartero, and next the Asua was crossed at Luchana; thus Bilbao was relieved, after a sixty days' siege, on which the whole question of the war turned. The Carlists made a feeble resistance against the Cristinists, who advanced in a snow-storm and bivouacked that night on the ground, without food and half naked, with true Spanish endurance of hardships.

The best Carlist account is Henning's 'Twelve Months' Campaign with Zumalacarregrui.'

About 1870 the iron ores of Biscay, along the W. side of the Nervion especially, began to be explored. The Somorrostro district attracted the attention of British ironmasters of S.W. and N. England. The ore is either red or bronze ore hematites. They occur chiefly in the mountain limestone, and are worked in open quarries. Short railways and tramways have been made to San Nicolás on the Nervion, another 15 miles long, and a wire tramway has been constructed by the *Goldames Mining Co.*, who possess a cliff of iron ore about 1 mile long and 280 feet high. It is carried through a tunnel 600 feet long down to Portugalete, where quays and landing-stages have been built at Sestao. The Landore Siemese Steel Co. have important hematite mines, connected with the river by a wire tramway, carrying baskets for loading. Since the Carlist wars of 1873-76 the ore trade has increased rapidly.

#### EXCURSIONS.

(A) Down the rt. bank of the river to (8 m.) Las Arenas, by rly., tramway, or steamer. The road passes through the village of Olaviaga and across el Puente de Luchana, the scene of one of Esgartero's most decisive victories over the forces of Don Carlos (24 Dec. 1836), and from whence he took his title of *Conde*. Opposite on the l. bank is the station of the rly. to the mines of Oroquieta. A little further on are the extensive iron-works of Altos Hornos, Vizcaya, and others (*Desierto*).

The tramway terminates at the pleasant bathing establishment of Las Arenas, at the mouth of the river. The fir-planted sand-dunes, interspersed with the seaside villas of Bilbao merchants, recall Arcachon. The ferry across the river lands us on the opposite point at

**PORTUGALETE** (2500), a town of steep streets and hills. There is a small English Church, in a factory yard nearly 1 m. beyond the Stat., for the accommodation of the large British mining and seafaring community. Flights of steps lead down into the Quay. This place was bombarded during the Carlist war of 1873-76. It capitulated in 1874 to the Carlists with the Government garrison. It is much frequented during the summer months by families from the neighbourhood. Many of the Bilbao merchants have pleasant country houses there. The Church of Santa María is a picturesque Gothic edifice with a retable elaborately carved in oak by an unknown artist. From the end of the new Quay a fine view is obtained of the long line of foam-crested breakers, which stretch across the mouth of the river, and distinctly define the position of its dangerous bar, on which, in steam-tugless nights, our ancient mariners feared to be caught. When the Breakwater, which is rapidly progressing, is completed, Bilbao will possess one of the best ports in Spain. It was begun in 1887

and will be nearly a mile long. A pier nearly  $\frac{3}{4}$  m. long is also under construction, the total cost of the works being estimated at 2,000,000*l.* The Harbour will be larger than that of Mahon, and twice as large as that of Barcelona or Cartagena. **Tramways** to Santurce and Bilbao.

(B) A pleasant walk can be taken to the **Punta de Banderas**, behind Oleviaga (see above), whence a superb view is obtained of the surrounding hills and valleys, with glimpses of the distant sea.

(C) The **Paseo de los Caños**—up the rt. bank of the river—also affords beautiful panoramic views down into the fertile valley of the Nervion; it would be a favourite promenade if more accessible.

(D) The hills behind **Abando**, W. of the town, afford numerous points of view from whence the silver line of the Nervion can be traced in one continuous winding course to the restless Bay of Biscay.

## ROUTE 36.

**TOLOSA TO AZPEITIA, BY VIDANIA. 14 m.**

Carriage-road, through fine scenery, but no Diligence service.

Leaving Tolosa (Rte. 1) the road passes to the l. the extensive cloth manufactory of Lesperut, Riverd y C<sup>ia</sup>.

6 m. **Vidania**. Soon after passing this little hamlet the road rises, by a difficult ascent, through the mountains of **Hernio**, to a summit-level of 1700 ft. above the sea. The scenery is charming; the views obtained at various points during the ascent are grand.

Descending again, the village of **Govan** is left to the rt. Soon the valley of Loyola opens to view with the two towns of **Azpeitia** and **Aezcoitia** in front.

14 m. **Azpeitia** (Rte. 31).

## SECTION III.

## LEON. THE ASTURIAS. GALICIA.

El Reino de Leon comprises the Provinces of *Leon*, *Salamanca*, and *Zamora*. It is the most ancient of the once independent kingdoms of the Peninsula, and runs up from the plains of the Castiles into the spurs of the Asturian and Galician Sierras. The natives were amongst the earliest in the Peninsula to expel the Moor, whose hold, however, was slight, and whose resistance was feeble, when compared to his deep-fanged retention and defence of Andalusia. Nor, when we behold the dreary steppes and rugged hills of Leon, and pass over the mountain barrier into the cold damp Asturias, can we be surprised that the Arab, the lover of the sun and plain, should turn readily to the more genial south. The Christian dominion was extended by Alonso el Católico, who between A.D. 739 and 757 overran and reconquered the plains down to the Duero and Tormes. The Moors nevertheless continued to make annual *Atqaras* or forays into these parts, more for purposes of plunder than reconquest. Thus this frontier arena was alternately in the power of Christian and Infidel, until about the year 940, when Garcia removed the court from Oviedo to Leon, and gave its name to his new kingdom, to distinguish it from those of Castile and Navarre, and other counties and lordships. The early Christian counts, lords, dukes, or kings (sheikhs in reality), were rivals to each other, and, when not at war with the Moor, quarrelled among themselves after the true Iberian fashion. The male line of Leon failed in 1037 with Bermudo III., whose daughter carried the crown to her husband, Ferdinand of Castile, who redivided his domains by his will, which, however, his son Sancho reunited; Leon and Castile were finally joined in the person of St. Ferdinand, and have never since been separated.

The kingdom contains about 20,000 square miles, with 400,000 inhabitants. Since 1874 a great improvement has taken place in the agriculture of the province. Machinery has been employed with admirable results. The quality of the soil is especially adapted to ploughing, reaping, and threshing machines.

The Leonese are influenced by local differences, and modified by the nature by which they are surrounded. Thus, near the Sil, they resemble the Galician mountaineers, as in the Sierras, near the Asturias, they partake of the Asturians, while in the southern portions they differ very little from the old Castilians.

The lofty cordillera, the backbone, which separates Leon from the Asturias and is often covered with snow, is cold, and wind-blown, some portions being well timbered, while the pastoral valleys are refreshed by infinite streams, and produce much corn and *garbanzos* and a strong red wine. The marly fresh-water basin, or *tierra de Campos*, between Zamora and Leon, is the land of Ceres; but nowhere is the population more scanty or miserable; they dwell in mud hovels made of unbaked bricks, or *adobes*, the precise Arabic *at-tob*, which vie with the wigwams of La Mancha in discomfort. This tract is as uninteresting as the *ventas* are uncomfortable; the apologies for roads are clouded in summer in a salitrose dust, which seems ignited under the African sun. The houses of the humble Leonese are substantially furnished and clean, one peculiarity being the loftiness of the beds; the mattresses and pillows, *colchones y almohadas*, are often embroidered with heraldic lions and castles, and the coarse but clean homespun sheets are fringed with *flecos y randas*.

Costume naturally exists where there is so little communication with the outer world. The dresses, worn only on holidays, last long. The **Maragatos** have kept their costume from the 17th century, which consists of a broad-brimmed hat, an embroidered shirt, held together by a silver button; a red waistcoat, a jacket with flaps, full trousers to the knee, greguescos, worsted stockings, and shoes with silver buckles. The women wear a petticoat *manteo* and manto (mantilla); but the great peculiarity of their dress consists in an enormous necklace, which covers their whole body, and to which are suspended large relicarios, which may still be bought at Astorga and Salamanca. These necklaces are less common than they were, but still a rich bride glories in wearing 13 pounds of weight round her neck on her wedding-day. The national costume, in other points, of the province of Leon is disappearing every day.

In the districts between **Benavente** and the capital, **Leon**, the men spin and the women delve. Their delight is in telling ghost stories, *el filanquierno*, and in offering at harvest-time to venerated images an amount of corn equal in weight to that of the local idol. In the mountain-chain, the **Arguellos** or **Mediania**, which separates Leon from the Asturias, the highlanders are wild as their country, agricultural and pastoral after the most antiquated and vicious system. The waste of water-power and wood is prodigious. Of the *encinas*, or oak-trees, rude sticks, *shillelahs*, are made, and *gabuzos*, or wood candles, constructed from the *Brezo*. N.B. Among the apples eat the *Repinaldo*; the strawberries and arbutus, *Memendanos* may also be remembered; and the mutton confection, the *Caldereta*.

**El Principado de las Asturias** (the walls of the Peninsula) consists of the single Province of **Oviedo**.—This Principality has always been the mountain refuge of the aboriginal inhabitants of the Peninsula, who have here remained unconquered alike by Roman and Moor. It forms a mountain region lying between the Bay of Biscay to the N. and the kingdom of Leon to the S. The course of the mountain ranges and the direction of the valleys is very irregular. To the eastward the mountains extend through the adjoining province of Santander, and the highest summits of this part of Spain, called *Los Picos de Europa*, lie in a rugged, almost isolated group, forming the boundary between the two provinces. They attain nearly 8800 feet from the sea. The clouds, with shadowy wings, always hover above these mountain ranges, which thus become a huge alembic to catch and condense the sea-mists from the Atlantic. The entire area of the province contains 310 square leagues, and is divided into 69 *concejos*, councils or districts; Pop. about 620,000. The Principality is a land of hill and dale, river and forest; the climate is damp; cold in winter, and temperate in summer; it is a mild form of Devonshire on a larger scale, for some of the elevations rise to more than 9000 feet above the sea-level. Wheat is scarce in these humid regions, and the staple food is maize; when made into bread it is called *borona*. The stalks and leaves of maize supply excellent food for cattle, the sheaths for bedding. A good bread, not so white as that made from Castilian corn, is made of *Ecoanda*, a sort of spelt wheat, which ripens in August. A considerable number of cattle are reared here, where, as in Galicia, bullocks do the work of horses, as women do of asses and men.

A natural timber of oak, beech, chestnut, silver and Scotch firs, is very fine, although the woods are much neglected or destroyed; but in remote districts, where safe from the axe, the timber is superb. Minerals abound, and many coal and iron works have been established by foreigners. The flowers, vegetables, fruits, and cider, resemble those of the West of England: near the coast and in the valleys of the interior, orange and lemon trees grow to great perfection. The hills used to abound in game, and the rivers with salmon, shad, trout, and eels; but they are sadly poached all the year round, salmon har-

pooned and all game and fishery laws entirely disregarded, and the water is often out of order. The horses, as in the times of Silius Italicus (iii. 535), although small, are safe and active, being better cobs than chargers. Nero rejoiced in his Asturcon (Suet. 56); but these mountaineers are better walkers than riders, and are capital dancers. The national jigs are *La Muñeira* and *la Danza prima*, and a cudgel capering of remote antiquity, closely resembling *la Danza del baston* of the Catalans.

In the Asturias, a country little exposed to Moorish and Spanish forays, security of person and property has long existed. Accordingly the peasantry, instead of herding for protection in walled towns, live in small farms, and often own the fields they cultivate. Land in general is more subdivided here than in the south, where large districts were granted to the *conquistadores* who assisted in ousting the infidel occupants. The costume of the lower classes is Swiss-like; the females, when dressed in their best, wear bodices of yellow or green, laced in front and adorned with gold *joyas*, and coral necklaces. Dark-coloured serges and black mantles or *dengues* are thrown over the head; sometimes pretty handkerchiefs are used, which are tied loosely round the front, while the hair hangs down behind in long plaits or *trenzas*. The rude Galician *madreñas*, or sabots, wooden shoes, are here often replaced by leather ones, and a small sock, edged with red or yellow, is worn over the stockings. The men generally wear home-spun linen cloth, and a black cloth cap. They delight in skittles. Stout in body and enduring in habits, the simple natives retain in thought and deed many an old way obsolete elsewhere. The curious in local customs may observe their *Medidas y Colonias*, or scapularies touched by images, and held to be phylacteries or talismans—may listen to the tales of *Xanas*, prying fairies or elves—may attend their *filas* or *tertulias*, where the men smoke while the women spin; or be present at the *Esfoyanas*, when the maize stalks are picked clean from rubbish; or at the *Romerias* or fairs held on the anniversary of the Patron of the village church. Their dancing on the greensward is most picturesque; the songs that accompany it are very ancient. They may partake of the *Ramos* or piled pic-nic dishes, or taste the *Oblada*, the eating offering at funerals, where the priests have the best place, sell the offering, and pocket the proceeds as their *pitanza* (pittance). The fear of the evil eye is very prevalent, but the panacea is a drink of *hartshorn* shavings. Both sexes are kind, civil, and well-mannered, especially the women, who are gentle and attentive to the stranger. The Sunday *romerias* to the village church are most picturesque, and on no account should be passed by without a visit.

The Iberian word *ast* implies elevation; thus *ast thor* has been interpreted the "gate of lofty rocks." The Asturians, however, love to derive the name from *Ayster* or 'armiger,' who, they say, settled here after the fall of Troy (Sil. Ital. iii. 334), just as Santiago did in the equally out-of-the-way damp Galicia. Be that as it may, the *Astures* were scarcely known before the reign of Augustus, and were then, like the Cantabrians, brought into subjection more in name than in reality. Nor were they mastered by the Goths, against whom they constantly rebelled (San. Isid., er. 641). The Saracenic deluge, which swept unresisted from the East, was first checked and beaten back from these mountains, to which the highlanders are fondly attached; and here, in spite of damp, hard fare, and harder work, the average of life is long. The males migrate, and do the work at Madrid of coachmen, hewers of wood and drawers of water. They also become valets, indoor servants—the Swiss of Spain—faithful, but interested—*point d'argent point d'Asturien*.

Many of the natives, and especially the *Los Montañeses* from the hills near Santander, keep the chandlers' and small grocery shops in other parts of Spain: many others seek employment in the large towns of the south, where they frequently become rich, for, like their ancestors (Astur avarus, Sil. Ital. i. 231;

Mart. x. 16. 3), they are honest, thrifty, and careful of their hard-earned gains. Both male and female are much subject to bronchocoele or *goitre*, *papera*, *lamparon*, and to the *mal de rosa*, a sort of erysipelatos scurvy.

The Asturias, during the Peninsular War, produced many notorious personages, of whom the best was Jovellanos. From this, his native province, Toreno set sail, to crave that aid from England which he lived to try to write down. Riego, the leader of the constitutional rebellion in 1820, Arguelles *el divino*, Cayetano Valdés, and sundry stars of the Cadiz Cortes, rose also in these misty hills.

Good roads now give access to all the larger towns in Asturias. The means of conveyance, however, for travellers are extremely limited. Excepting the diligence which plies from Oviedo to Santander, taking two long days for the journey, and the railway from the same city to Gijon, there are no public vehicles excepting small rickety omnibuses plying from one small town to another. Carriages to hire are very rarely met with. It is sometimes possible to engage an omnibus for the stranger's exclusive use, but at an exorbitant price. More frequently a *carrito* or small *tartana*, a cart without springs, but covered over at the top, may be found in country places; but the charges are very high. In the country inns the beds and bedding are tolerable; but the sleeping-place is very often a mere closet, opening on a passage or the dining-room, where country people remain until midnight. The cross communications are impracticable for carriages, though delightful to the young horseman or pedestrian, the artist, and the angler; whether he wanders inland, or coasts the Bay of Biscay, nothing can be more charming than this sweet interchange of Alpine hills and valleys, rivers, woods, and plains, now land, now sea. The antiquary and lover of romantic annals will remember that this corner to which the soldier remnant of the Goth fled, is the rude cradle from whence Pelayus sallied forth to reconstruct the shattered monarchy and religion of Don Roderick, and here the first blow was dealt which prevented Europe from being Mahomedan. Here will be found sites and churches of the highest interest. The extreme antiquity of the creed is evidenced by the primitive names of the parishes, and by the old quaint saints who are still their tutelars, although elsewhere either unknown or obsolete.

Many of the original churches still remain, like fossils of an early ecclesiastical strata; antiquarians should therefore especially notice the parish churches in the Asturias; many, particularly the rural districts, are of the remotest antiquity, and offer specimens of the primitive period.

The patois spoken by the peasantry, which differs from the Galician, and is called *Bable*, was one of the first approaches of the Gotho-Spaniard to the *Romance* and present Castilian idiom. It is much to be lamented that no diligent German has collected its remains, whether in proverbs or in ballads, for in these, besides being the germs of language, many curious relics of early manners and history are doubtless preserved. This fault will be remedied by the publications of the Spanish Folk Lore Society.†

The Asturias has hitherto given the title of prince to the Spanish heir-

† For some scanty remarks on this *Bable*, see Duran iv. 41. Some relics are preserved in the 'Coleccion de Poesias en dialecto Asturiano,' Oviedo, 8vo, 1839, and 'Coleccion de Poesias en el dialecto Asturiano,' José Caveda, 4to, Mad., 1849.

The antiquary may consult, for this province, 'El Viage de Morales,' published by Florez, in folio, Madrid, 1765; 'Crónica General de España,' by Morales; also the 'Esp. Sag.' vols. 37, 38, and 39; 'Antigüedades, &c., del Principado de Asturias,' Luis Alfonso de Carballo, folio, Mad., 1695; 'Asturias ilustrada,' José Trellez Villademoros, 11 vols., 8vo, Mad., 1760. There is an earlier edition in one folio. 'Recuerdos y Bellezas de España (vol. Asturias y Leon), Parcerisa,' Mad., 1854; 'Ensayo histórico sobre la Arquitectura,' José Caveda; 'Monumentos Arquitectónicos,' published at intervals. The natural history is described by Casal; and the German Professor Schultz prepared a geological and mineralogical survey and map, a résumé of which was printed in the 'Boletín,' in June and July, 1839. 'El Folk Lore Andaluz,'—Sevilla, 1884, monthly.

apparent, which was done in professed imitation of our Prince of Wales, and at the desire of the Duke of Lancaster in 1388, when his daughter Constance married Enrique, eldest son of Juan I.

**El Reino de Galicia.** This once independent kingdom forms the N.W. angle of the Peninsula: it is bounded by the Bay of Biscay to the N., the Atlantic Ocean to the W., Portugal to the S., and by Asturias and Leon to the E. It contains about 1032 square leagues, with a Pop. of nearly two millions. This barrier of Europe against the Atlantic has a coast line of upwards of 240 miles, and comprises the Provinces of *La Coruña, Lugo, Orense, and Pontevedra*. The climate is rainy and temperate; the surface is mountainous, and the woody heights are still the haunts of wolves and wild boars. In the verdurous meadows of this Switzerland of Spain, any quantity of cattle might be reared; the bacon and hams (especially from the district of *Candelas*) rival those of Estremadura, the swine being fed upon the chestnuts and acorns which abound in this well-wooded country. The natural products are chiefly maize, rye, and flax, apples, pears, and nuts; the potatoes also are excellent. As the eastern mountain boundary is covered almost all the year with snow, especially the *Pico de Ancares* and the *Peña Trevinca*, while the sea-coasts and riverain valleys bask in a latitude of  $42^{\circ}$ , having scarcely any winter, the wide range of botany deserves to be better investigated. The warmer and lower valleys of the Miño, and the country about *Tuy, Redondela, and Orense*, are perfect gardens of plenty and delight.

The best wines are those of *Valdeorras, Amandi, Rivero, and the Tostado* of Orense; they would rival the vintages of Portugal, were the commonest pains taken in the making; but everything is managed in the rudest and most wasteful manner. Galicia is almost unknown to the bulk of Spaniards, as few ever go there. Spaniards form their idea of Galicians from the specimens who emigrate, like the Swiss, into the plains, from poverty, not will. Many of these emigrants are absent four or five years; the majority, however, only go down for the harvest-time, returning, like the Auvergnats, with their hard-earned gains. A portion of those who settle at Madrid become *reposteros*, and managers in families, whilst others do the *porters'* work of Spain and Portugal; whence the term *gallego* is synonymous with a boor, *ganapan, or mozo de cordel*, a "hewer of wood and drawer of water."

Good land is scarce in Galicia; much of the country is only adapted for pasturage,—wide tracts or *dehesas* (called here *gándaras*, from their barrenness) are now abandoned to heaths and aromatic herbs. There is consequently a struggle for land in the valleys and favoured localities; the over-rented, over-worked peasant toils day and night, to eat a scanty and bad bread made of maize or millet, *pan de centeno, de borona*, for corn is scarce. The cottages are full of dirt and damp; the same room does for nursery, stable, kitchen, pigsty, and parlour.

The *Ventas* in the hills and out-of-the-way localities are miserable; attend to the *proverd*, for even those who are not particular in their cuisine will be conscious of having dined badly; the fireplaces often have no chimneys, and the damp wood, which won't burn, and will smoke, distresses the visual organs as much as the prospect of no roast does the digestive ones. In the plains and more favoured valleys the accommodation for travellers is not quite so bad, but Galicia is seldom visited, except by commercial travellers and muleteers, according to whose wants and demands these discomforts are regulated. It need not be said that where people cook without chimneys, and sleep without beds, vermin are plentiful.

The females do all the drudgery both in the town and in the fields, consequently those among them who are born with any good looks retain their charms but a very short time; those who are thus employed age before thirty



and soon become ugly as witches, looking as if they never could have been young, or have had anything about them of the feminine gender. The men, however, are fine fellows, although, when seen in their wretched huts, they seem scarcely more intelligent than their Iberian ancestors, who were little better than beasts. Nevertheless, now as then, like true highlanders, they are proud of their breed, of their illustrious pedigrees. They claim Teucer of old as their original founder, who, they say, came from the East to select this damp remote province as his favourite dwelling-place. Amongst the well-to-do villagers, one often sees faces of rare character; features compact and well chiselled, intellectual brow and finely modelled lips and chin, whilst many of the maidens of from 15 to 20 are strikingly handsome.

The language of Galicia, a patois, harsh and uncouth to the ear, is strange even to Spaniards, who laugh at the use of *u* for *o*; e. g. *cuandu*, *pocu*. It approaches nearer to the Portuguese than to the Spanish, and might have become the dominant language of the Peninsula, had not Alonso *el Sabio* drawn up his works in Castilian, by which that dialect was fixed, as the Tuscan was by Dante.

This province, whose iron-bound coast is the terror of those who travel by sea, offered few facilities to wayfarers by land until the direct communication by Portugal rendered it accessible from Spain. The communications are few and tedious, and the *carreteras* are not as good or as numerous as in other parts of Spain: this provincial backwardness in the construction of roads has long been proverbial; thus, while in other provinces in Spain the star-paved milky way in heaven is called *el Camino de Santiago*, the Galicians, who know what their roads really have been for so long, and still are, the post-roads excepted, namely, the worst on earth, call the milky way *el Camino de Jerusalem*.†

For a fishing tour the best months are April, May, and June. In autumn the waters are generally too low and clear to afford much chance of a heavy basket or large fish. Good general flies are duns, spinners, or March brown.

† The curious ecclesiastical antiquities of Galicia occupy no less than nine volumes of the 'Esp. Sag.' consult also 'Viaje de Morales,' the works of Felipe de la Gándara, his 'Nobiliario,' and 'Armas y Triunfos,' 4to., Mad., 1662; the metrical 'Descripción,' by el Licenciado Molina, 4to., Mondonedo, 1551, and 4to., Mad. 1675; 'Descripción Económica,' José Lucas Labrada, El Ferrol, 1804; 'Ensayo sobre la Historia de Galicia,' José Verea y Aguiar; 'Anales de el Reyno de Galicia,' F. X. M. de la Huerta y Vega, 2 vols., Santiago, 1740; 'Descripción Geognóstica de Galicia,' thin 8vo., Guillermo Schulz, Mad. 1835. This useful work has a lithographic map of the kingdom. 'Historia de Galicia,' by Don Benito Vicetto, Ferrol, 1805; 'Reseña de la Historia Natural de Galicia,' by Don Victor Lopez Seoane, Lugo, 1866; 'Estudios sobre la Época Céltica en Galicia,' by Don Leandro de Saralegui y Medina, Ferrol, 1867; 'Rudimentos de Arqueología Sagrada,' by Don José Villa-Amil y Castro, 1867. 'Manual del Viajero en la Catedral de Santiago,' Mad. 1847; 'Historia de Galicia,' by Don Manuel Murguía, Lugo; 'Cantares Gallegos,' by Doña Rosalia Castro de Murguía, Lugo; 'Descripción Histórico-Artístico-Arqueológica de la Catedral de Santiago,' by Don José Villa-Amil y Castro, Lugo, 1868; 'Historia y Descripción Arqueológica de la Basílica Compostelana,' by Don José María Zepedano, Lugo, 1870; 'Reseña Histórica del Pórtico de la Gloria de la Catedral de Santiago,' Santiago, 1870. There is an excellent map by Fontan—now, however, rare.

# ROUTES.

ROUTE	PAGE	ROUTE	PAGE
40 Palencia to La Coruña, by Leon and Lugo. Rail ..	193	52 La Coruña to El Ferrol. Coach or Steamer ..	236
41 Leon to Gijón, by Oviedo. Rail	211	53 La Coruña to Tuy, by Santiago and Pontevedra. Coach and Rail ..	239
42 Oviedo to Santander, by Infesto and Llanes (the coast road). Coach ..	218	54 Redondela to La Guardia, by Vigo and Bayona. Rail and Coach ..	248
43 Oviedo to Santander, by Cangas de Onís and Covadonga (the inland road). Carriage	219	55 La Coruña to Santiago, by the Baths of Carballo and Coreubion. Excursion to Finisterre. Coach and horseback	250
44 Gijón to Rivadesella, by Villaviciosa. Coach ..	222	56 Medina del Campo to Zamora, by Toro. Rail ..	251
45 Gijón to Pola de Laviana, by Noreña. Rail ..	223	57 Salamanca to Zamora, by Corrales. Coach ..	256
46 Ponferrada to Villafranca. Excursions in the Vierzo ..	223	58 Medina del Campo to Oporto, by Salamanca and Ciudad Rodrigo. Rail ..	258
47 Ponferrada to Oviedo, by Cangas de Tineo and Trubia. Bridle-road and Coach ..	226	59 Plasencia to Ciudad Rodrigo, by Las Batuecas. Bridle road ..	272
48 Monforte to Tuy, by Orense and Rivadavia. Rail ..	228	60 Salamanca to Plasencia, by Bejar. Coach ..	273
49 Orense to Benavente, by Ginzo de Limia and Puebla de Sanabria. Coach ..	232	61 Salamanca to Oporto, by Fuente San Esteban. Rail	274
50 Orense to Santiago. Coach	234		
51 Lugo to Oviedo by Rivadeo and Aviles (the Coast Road)	234		

## ROUTE 40.

PALENCIA TO LA CORUÑA, BY LEON AND LUGO. RAIL. 342 m.

Leaving Palencia, the Rio Carrion, and the Canal of Castile, are crossed before reaching

8 m. Becerril Stat. (3250), rt. of the line, with numerous church towers. Again crossing the canal we arrive at

13 m. Paredes de Nava Stat. (4500). Here Berruguete the sculptor was born, about the year 1480. He introduced into Spain the *cinquecento* style from Italy, where he studied. He is [Spain, 92.]

mentioned by Vasari as copying Michael Angelo at Florence in 1503; he went with that master to Rome during the following year, and became—like him—sculptor, painter, and architect. He did not return to Spain until the year 1520, when he was patronised by Charles V., and employed all over the Peninsula. He died at Toledo in 1561. In the Ch. of Santa Eulalia are some of his carvings.

35 m. Grajal Stat. At the N.W. angle of the town (to l.) is a well-preserved square fort, with short round massive tower at each corner.

38 m. Sahagun Stat. (2600). This town, not visible from the stat., still possesses vestiges of its ancient walls

and castle. *Sahagun* is a corruption of the name of an ancient and once venerated local Saint Facundo—San Fagunt. Alonso III. founded here, 905, the celebrated Abbey of San Benito. He, however, is now superseded in his patronage by *San Juan de Sahagun*, a saint who lived about the end of the 15th centy. The Gothic Church was begun in 1121 by Alonso VI., and almost finished in 1183, but the works in the nave continued in the 14th centy. Alonso destined this abbey for the burial-place of himself and his five wives. It became the asylum to which many early kings of Spain retired like Charles V., and died monks; e. g. Bermudo I. in 791, Alonso IV. in 931, Ramiro II. in 950, Sancho of Leon in 1067. The holiness and wealth was impaired in 1810, when it was plundered by the French.† What the invader began, Spanish sequestrators completed; for, after the departure of the French, the Spaniards set fire to the church and almost burnt it down. It was again on fire in 1835. The fine choir seats and *retablo* by Hernandez, and royal tombs were destroyed. The only thing that remains of the 12th centy. is the noble Chapel of St. Mancio, composed of three vaults supported by clusters of columns. A slab dated 1184, alluding to the consecration of one of the altars, may be seen on the wall.

The massive brick tower of the Church of San Tirso, 12th centy., has numerous windows and Romanesque arcades. Those of San Lorenzo and Trinidad, although rather more modern, are interesting. The convent of nuns of San Francisco has some horseshoe arches and oriental reminiscences. On issuing from a cutting, just beyond the stat., a glimpse is obtained of the town with its striking towers.

6 m. from Sahagun is the Romanesque monastery of San Pedro de las Dueñas,

† For description of its former silver altars, treasures, relics, and library, consult Morales, 'Viaje,' 34; for its history, that written by Joseph Perez, Madrid, 1782, and augmented by Romualdo Escalona, a learned Benedictine of the convent.

in which are some very remarkable columns and capitals.

66 m. Palanquinos Stat. Here the inhabitants of Leon come on Sundays and feast-days. The *huerta* of Palanquinos is watered by the Esla, and the Bernezga, and its gardens and orchards produce a great abundance of vegetables and fruit.

71 m. Torneros Stat. Soon after passing this little hamlet, the Rio Bernezga is crossed by a fine bridge to

77 m. LEON Junct. Stat. Buffet. (12,000.)

## LEON.

### CONTENTS.

	Page
1. Cathedral . . . . .	194
2. San Isidoro—San Marcos . . . . .	197
3. Old Houses . . . . .	200
4. Promenades . . . . .	200
5. Historical Notice . . . . .	200
6. Excursions . . . . .	201

### § 1. CATHEDRAL.

The CATHEDRAL of Santa Maria de Regla is the third which has existed here since the place was created an episcopal see. The see of Leon is one of the earliest of which we have any record in Spain. The first cathedral was built outside the city walls; of it there are now no vestiges. The second was constructed upon the site of a royal palace which Ordoño II. had formed out of the Roman *Thermæ*: it was partly rebuilt by Bishop Froylan and newly consecrated by Bishop Pelayo in or about the year 1073, but it was probably completely destroyed by the Moors during their occupation of the kingdom of Leon, for the third cathedral—as it now stands—was undoubtedly *founded* (not reconstructed) by Don Manrique, Bishop of Leon (from 1181 to 1205). It was probably not completed until about the year 1303, when Bishop Don Gonzalo declared it to be unnecessary to receive any more contributory offerings towards its completion.

The edifice is an early specimen of the Pointed style,† and its delicate

† Mr. Street considers it to be French in character and origin. See 'Gothic Arch. of Spain.'

*svultura*, its wonderful lightness of construction, is proverbial.

"Dives Toletana, Sancta Ovetensis,  
*Pulchra Leonina, fortis Salamantina.*"

And again, the inscription, which formerly existed on a column in front of the W. doorway, thus refers to its "beauty of holiness," viz. :—

"Sint licet Hispanis ditissima pulchraque  
templa,  
Hoc tamen egregiis omnibus arte prius."

The cathedral consists of a nave and aisle of six bays. There are two western towers: that to the rt. is terminated with a fligree pyramid of open Gothic work; the other is of more modern plateresque design. A good open arcade runs over the central doorway, and above it is a fine wheel window. The upper part is later.

The grand W. entrance is the best specimen of its kind which exists in Spain. It is formed of three fine archways, supported on clustered shafts, on which are set about 50 large statues. The tympanum, archivolta, &c., are covered with small sculptures. In the centre arch is the figure of Our Lord, with the B. Virgin and St. John on each side. The Last Judgment is represented in the lower part. In the two side arches there are scenes from the Life of Our Lord, and the Virgin. The expression and execution of many of the small figures is most admirable—they will remind the artist of the porches at Chartres and Notre Dame de Paris. The decoration is of the 13th centy. or beginning of the 14th. The entire cathedral has been for some years past under the architect's hands. Its restoration was originally entrusted to Señor Lavinia, but on his death in 1868, D. Andrés H. Callejo (the restorer of Avila Cathedral) was appointed in his place. The works are now in the hands of Señor Amador de los Rios. The skilful architect Don Juan Madrazo having died in 1880, his designs are followed to the letter. The scaffolding put up by this lamented architect is very remarkable; it fills the centre of the cathedral.

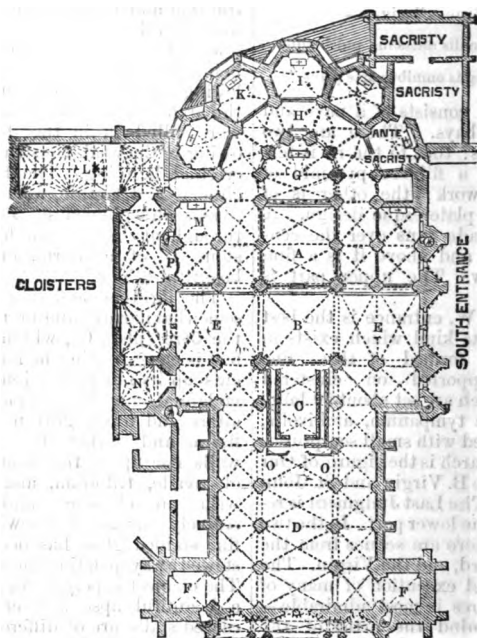
During the continuance of the work of restoration and partial reconstruction, which will last for several years, but little can be seen of the interior of the cathedral, which is closed to the public. By a judicious bribe, however, admission can be obtained when the workmen leave off for dinner. The S. transept and crossing are only rebuilt to the level of the triforium, and very few of the stones of the old work are being refixed. The architect is following the original design in leaving the arches of the triforium open; they were filled in in the 14th centy., owing to the weak construction of the original building. The E. façade is circular and Gothic, with flying buttresses and pinnacles. The masonry throughout is admirable, and the stone is of a warm, creamy, and beautiful colour.

The lightness and simplicity of the somewhat narrow interior, is charming; the Coro (plan, C), which the architect is endeavouring to remove, alone cuts up its fair proportions, otherwise no lateral chapels with paltry wooden altars and tinsel graven images disfigure and darken the sides. The walls rise up in the usual formation of arcade, triforium, and clerestory, with an elegance and lightness scarcely surpassed elsewhere. The fine stained glass has been carefully stowed away, pending the restorations. The chancel is polygonal, and ends in a beautiful apse and crown. The carved stalls are of different periods; the upper and oldest row is of dark wood, with saints and apostles; the lower row has half-length figures, and the dividing tracery is late pointed. The king and the Marqués de Astorga, as hereditary canons of Leon, have their appropriate stalls. Philip III. and the Marques both sat in choir Feb. 1, 1602, and received their fee for attendance: this marquisate enjoys a canonry, because an ancestor of the Osorios fought at Clavijo in 846, side by side with Santiago. The *trascoro* is sculptured in white marble and gold, with painted figures. The subjects are the Birth of Mary, Annunciation, Adoration of

Shepherds, and Adoration of Kings. They are finely carved, but their effect is injured by a wooden door, which cuts up the composition. High up on the chancel screen are the plain tombs of San Pelagius S., and San Alvito N. Close to the latter is the

curious tomb, with sculptured procession of monks. In the 2nd chapel of the apse (K) is a bishop's tomb with relief of friars distributing food to the poor; behind are mourners for his death.

Adjoining this chapel is the Ca-



PLAN OF LEON CATHEDRAL.

- A. Choir.
- B. Crossing.
- C. Coro.
- D. Nave.
- E. E. Transepts.
- F. Steeples.
- G. High Altar.
- H. Tomb of Ordoño II.

- I. Chapel of la Condessa Sancha.
- K. Chapel of la Consolacion.
- L. Chapel of Santiago.
- M. Chapel of Nuestra Señora del Dado.
- N. Chapel of Santa Teresa.
- O. O. Sculptured Screen.
- P. Staircase "del Inferno."

Capilla de Nuestra Señora del Dado (M) (our Lady of the Die), where is the miraculous image of the Virgin and Child, so called because when a gambler, who had been unlucky, threw his dice at it, and hit the infant's nose, it immediately bled. Opposite, on the W. side of the N. transept, is a

pilla (I) in which is the tomb of the Condessa Sancha, who, because she was a benefactress to churches, was murdered by her ungodly nephew and heir; he was condemned to death for the murder, and was torn in pieces by being trailed on the ground bound between two horses, as is represented

on the sculptured basso-relievo below the tomb. Opposite, behind the chancel, is the tomb of Ordoño II. (H), ob. 923, built in the 15th centy. and the richest in the cathedral. The king lies at full length in his robes, while a herald stands at his head, and a monk holds at his feet a scroll inscribed, "Aspice." The angels, holy subjects, and lions and castles have been painted.

The Ante-sacristia has triple Gothic *sedilia*, and the Sacristy itself some plateresque ornamentation, and poor copies of Italian pictures.

The Cloisters, entered from the N. of the cathedral, were originally of the 14th centy., but have been badly restored. The bays were painted with a remarkably fine series of al-fresco illustrations of events in the life of the Saviour: their drawing is admirable, and the colours, when visible, pure and good, and undoubtedly among the best specimens of early Spanish painting in Spain; these are now, however, sadly ruined by damp and neglect combined.

The cloister was partly modernised in the 16th centy., when the Gothic and plateresque were brought into singular juxtaposition. There are several interesting tombs, arched into the walls, of canons of the cathedral, with some Roman and Gothic inscriptions and many finely sculptured capitals. Under a pointed arch in the S.W. corner is the *Virgen del Foro*, to which the corporation, on the 15th of August in every year, makes an offering of 250 reales, called *la oferta de la Regla*.

The wooden doors in the S.E. corner are beautifully carved; and within them is a splendid doorway, opening into the N. transept. S. of it is the chapel of Santa Teresa (N), with a good Spanish picture on panel representing the burial of San Froylan. N. is the entrance to the chapel of Santiago, where service is held during the restorations. This is a late-pointed building with 3 fine windows containing single figures of apostles, saints, virgins, kings, and bishops; the

reds and greens are splendid: indeed these are among the finest specimens of the art, and, as usual, were executed by Flemish artists. On the altar are elaborate and beautiful silver \*shrines of San Alvito and San Pelagio. The Corinthian pillars and sides are adorned with alto-relievos, saints, and rich pilasters: on the doors are sculptured St. Paul and Melchisedek. Five standing figures of saints are placed on the front of each urn, and both are covered with delicate arabesque chasing. Most of the other treasures were carried off by the French.

Returning into the cloister, in the N.E. corner is the handsome Renaissance tomb of Santa Veronica, with 6 empty niches. To the l. of it a door leads by a remarkably fine staircase to the Sala Capitular, close to which is a lumber room, containing some good pictures belonging to the various chapels. Among them should be noticed a beautiful San Juan Evangelista, and two remarkable early Spanish pictures of San Cosme and San Damian. The inscription on the box held in the saint's hand is in Arabic; the view of the old cathedral is introduced as a background into the picture.

At the foot of the stairs is a fine Flemish Descent from the Cross, of the 15th centy. In a chamber in the cloister are deposited the archives, which contain some interesting MSS. of the 10th, 11th, and 12th centy.

The triple front of the (rebuilt) S. transept is particularly grand. The stone used in the restoration comes from Burgos. The glazed triforium and very large clerestory, and the lovely basement arcade running round the aisles, should not be overlooked.

## § 2. SAN ISIDORO—SAN MARCOS.

The Church of SAN ISIDORO EL REAL, on the N. side of its plaza, which opens by the Postigo through the W. wall of the city, is entitled Royal, from its founders, Ferdinand and Sancha. In their time the body of San Isidoro was

brought to Leon.† When it reached Leon, Alonso, Ferdinand's son, began for this new tutelar, in 1063, the present pile, employing for architect Pedrus de Deo, who, besides being a good mason, his epitaph tells us was a saint, *Vir miræ abstinentiæ et multis florebat miraculis*, and worked miracles; his tomb still remains, a large dark stone coffin, near the square *pila* or font in S. W. corner of the ch. An inscription in the S. transept, between the images of the Virgin and St. Gabriel, states that this ch. was consecrated by 11 bishops the 6th of March, 1149. Alonso VII., his sons and sister D<sup>a</sup>. Sancho, were present.

San Isidoro (declared by the 8th Council of Toledo to be the *Egregious Doctor of Spain*), although a man of letters while alive,‡ became a man of arms when dead; he was promoted to be the protecting tutelar Santiago of Leon, and in that capacity fought at the battle of Baeza, armed with a sword and cross.§

His convent, the *Real Casa*, is built in solid masonry on the wall, and by going out of the *Postigo del Rastro* portions of the original edifice may yet be seen; among them are the two en-

† The whole particulars and exaggerated miraculous accounts, are detailed in the 'Esp. Sag.' ix. 234, 400.

‡ San Isidoro must not be confounded with San Isidro, the patron of Madrid, and who pointed out the path to the Christians at the victory of las Navas de Tolosa. He is an author with whom none can dispense who wish to understand the condition of Spain and the state of knowledge under the Goths, a period which many persons have been pleased to term the dark age. He was archbishop of Seville from A.D. 600 to 636, and the Pliny, the Bede, the encyclopedist of his age. His 'Origines,' in twenty books, were long the storehouse of information. Dante places him in the 4th heaven, "l'ardente spiro d'Isidoro" (Par. x. 131). "Isidre that was so wyse," says our Adam Davie, writing in the year 1312. The edition of Du Breul, 1 vol., folio, Cologne, 1617, is more convenient than that (certainly more splendid one) which was edited at Rome by Arevalo, in 7 vols. quarto, 1797.

§ Those who wish to know more about San Isidoro should consult his 'Vida,' written by José Manzano, Salamanca, 1732, and, for his countless miracles, 'Los Milagros de San Isidoro,' composed in Latin by the Bishop of Tuy, and translated by Juan Robles, Salamanca, 1625. This is the sort of knowledge which that eminent university particularly disseminated.

trances, the circular chapel, and the ancient square tower, with round Saxon arches built into the walls. Over the S. entrance is San Isidoro, arrayed in *pontificalibus*, and mounted as he rode down the Moors at Baeza, sculpture of the 16th centy. The lintel of two rams' heads, the statue of San Isidoro, and the Sacrifice of Abraham, are of the 12th centy.

The ch. consists of Romanesque nave, aisles, and transepts; a large clerestory, but no triforium; with a late pointed chancel, and *Coro* over the W. gallery. The transept retains its E. apses, modernized within. The clustered piers are square, with half-columns projecting from each front; the fine Romanesque capitals are formed of groups of animals, richly sculptured, and are most interesting. The retablos, choir-seats, and glass in this royal church were destroyed in 1811 by lightning. Shortly afterwards it was bemired and desecrated by Soult's troops; when they departed, it was cleansed of their slime, white-washed, and the pillars and capitals hideously picked out in white and buff. The high altar shares with *Lugo* the rare privilege of having the Host, always visible, or *manifestado*. This *Capilla Mayor* was erected in 1513 by Juan de Badajoz, replacing the former Romanesque prebytery, formed of three rounded apses. Two fine *arcas* (urns) of San Vicente are looked up behind the high altar; one is of ivory, and the other is of enamel, date, 12th centy. There is also a handsome silver processional cross, 1 yard high. The interesting cross of ivory given by Da. Sancha, was removed in 1868 to the Museo Arqueológico at Madrid.

This convent became the Escorial of the early kings of León and Castile. Their burial-place was the Panteon, a small low chapel at the W. end, dedicated to Santa Catalina. This home of so many kings, queens, and royal personages, was torn to pieces by Soult's soldiery.† The roof, being out

† The curious in necrology will find a catalogue of the saints, kings, queens, and the rest of the royal family, in Madoz, x. 182. The epitaphs are all printed by Risco (II. 148).

of the reach of pollution, remains in the original state. It is specially interesting on account of the remarkable paintings with which the groining is covered. They were painted circa 1180-1240, and are rich in decoration and in the painting of figures and subjects. They represent passages from the Life of Our Lord and the Apostles; the signs of the zodiac and months of the year. Several of the months and figures are inscribed, and are undoubtedly the most important early frescoes which are to be met with in Spain. The chapel is supported by finely-carved short columns, and the pavement covered with plain stone coffins and sarcophagi, wherein the remains of the royal bodies, which have been knocking about since their desecration by the French, have been decently arranged, and inscriptions with their names put upon them. In a chapel to the E. in the cloister of *San Isidoro* some interesting frescoes have appeared which had been concealed under whitewash. The chapel itself is of the 12th century, and is oblong in plan, with single vault of zigzag moulding. On rt. of door two figures dressed as bishops are visible; higher up on the same arch, the only one coloured, a church upon which an angel places a cross. On the other side are the remains of a fresco representing the Last Judgment, in which the damned are cast into a caldron. From the passage beyond the N. transept, leading into the sacristy, a staircase ascends to the once splendid library, a noble lofty room, now much out of repair; the books were once among the most curious in Spain. There were about 900 MSS. of the 7th and 8th centuries, of which the majority were burnt by Soult, who, having routed Romana, entered and sacked Leon, Dec. 21, 1808. Here is a fine illuminated Bible: at the end is the following inscription: "Conscriptus est hic codex a notario sanctioni pbro xiii, Klds IIs era DCCCLXVIII." There are some remains of mural paintings of the Florentine School in the room called *Cuarto de Da. Sancho*, by which the library is entered; and

an antique wooden shrine inlaid with figures, originally covered with silver. The convent is now tenanted by canons regular of San Agustin.

Outside the town to the W., not far from the rly. stat., is the

**Convent of San Marcos de Leon**, an admirable specimen of plateresque work, once so richly endowed, and whose abbot was mitred. (Key of the convent kept at a house to rt. of the building: the ch. is open till 8 A.M.) This convent was founded in 1168 for the knights of Santiago, and here Suero Rodriguez professed; it was rebuilt in 1514-49 by Juan de Bada-joz, and is certainly his masterpiece. The edifice, of most beautiful stone, was never completed; the façade is adorned with medallions and plateresque work; and under the lower frieze are projecting busts, historical and mythological. Over the door is an ancient figure of Santiago on horseback. The ch. consists of a spacious and lofty nave, with railed-off transept, within which, on l., is a richly wrought plaster doorway having statues of the Virgin and Saints. The *illeria del coro*, in a gallery over the entrance, must be approached from the central doorway (apply to the porter). It was originally a fine work, by Guillermo Doncel, carved in 1537-42, but was repaired in 1723, an epoch fatal to the fine arts of Leon. The sacristy has a lofty groined roof, and three elegant windows, divided by a central pillar.

This building was used by the Jesuits as a Seminary until the revolution of 1868, when they were expelled from Spain. It is occupied now by Escolapios, but the cloister and several lower rooms are used as a *Museo Provincial*. This collection contains fragments of sculptures from different convents, and a remarkable bas-relief in plaster of Moorish tracery, technically interesting, as showing the manner employed by Moorish artists. The *Salon de Grados* has a splendid wooden roof; and in another room are some old Spanish pictures, figures in wood and *terra-cotta*, a silver-gilt cross, and some Roman coins and trinkets.



The cloister is full of ancient sepulchral inscriptions, and has five good shafts with 13th centy. capitals. Here is shown the cell in which Quevedo was confined from 1639 to 1648, for writing against Olivares.

The church of *Santa Maria del Mercado*, in the S.W. quarter, preserves one of its Romanesque apses at the S.E., but within the original work has been modernized almost out of recognition. In the sacristy there are two processional crosses, one of silver of the 16th centy. and the other rock crystal of the 17th.

### § 3. OLD HOUSES.

The *Casa Solar* of Alonso Perez de Guzman, *el Bueno*, is situated at the N. side of the *Plaza San Marcelo*. This palace of the "good soldier," who was born here Jan. 24, 1256, was once a noble building, as its *patio* and the profusion of iron railings and balconies still show. It has been now bought by the *Diputacion Provincial*. Nearly opposite, to the S.W., is the Doric and Ionic *Casa de Ayuntamiento*; it was built in 1585 by Juan de Ribera: close to it is the *Hospital*.

Near the *Plaza de San Marcelo* is the church of the same name. It contains on the high altar four silver caskets, and in the sacristy some splendid embroidered vestments of the 16th century. The house 44, *Calle de la Rua*, has a late Gothic doorway, and in a garret a gabled pine roof. It is now occupied by poor families. Close to the old S.W. wall is the *Casa de los Condes*; it occupies the whole W. side of the *Plazuela del Conde*. This palace of the Lunas was sacked by the French. It has a short thick classical tower, and a late pointed doorway and window, with four antique columns; the fine *patio* was never finished; the natives say that Queen Urraca lived in this palace.

The *Plaza Mayor* is a regular arched square, with the *consistorio* on the W. side; this spacious marketplace should be visited early in the morning by lovers of picturesque costume and natural history. *Leon*

has several gates, of which the northern, *la del Castillo*, rebuilt in 1759, with a painted statue of Pelayus, serves as a prison. Some second-rate pictures, and a provincial library, the sweepings of sequestered convents, are open to the public in the *Calle de las Catalinas*, from 9 to 1 (bad light). Dn. Casimiro Alonso, *Calle Nueva*, has antiquities which he is ready to show to amateurs. Don Tomás Castrillon, a priest, is also a distinguished antiquary.

### § 4. PROMENADES.

*Paseo de San Francisco*,  $\frac{1}{2}$  m. S. of *Fonda Suiza*; *Espolon* to W. of it; *Papalagunda*, near the river.

Considering its noble history, its ancient splendour, and its present position as an important railway centre, Leon must be pronounced exceptionally and unaccountably wretched. Its inns, its shops, and its streets, are those of a paltry village rather than of a great provincial capital; and it is perhaps the only town in Spain which the rly. seems to have done nothing to improve.

Rly. to Oviedo and Gijon (Rte. 41).

### § 5. HISTORICAL NOTION.

Leon is the capital of its province, and stands on the rivers Torio and Vernesga, which unite with the *Rio Esla* at *Aguasmeistas* below the city. This time-honoured capital of its ancient kingdom stands in a plain, 2495 ft. above the sea, and has a bishop; it had a mitred abbot of San Marco also.

The name *Leon* is a corruption of *Legio* (the 7th *Legio gemina*), which was quartered here by Augustus, in order to defend the plains from the forays of the Asturian highlanders. This frontier town was built extremely strong, in a square form, with walls 25 feet thick, and defended with towers; four marble gates opened into four chief streets, which, crossing each other at right angles, intersected the city. The town *Legio* long survived the Roman empire, and continued as

an independent city, which the Goths could never subdue, down to 586, when it was taken by Leovigildo, who changed the name to Leon. The Goths highly valued their prize, and the city was one of the few exempted from the fatal decree of Witiza, by which almost all others in Spain were dismantled, and thus left without defences against the Moors. Gothic Leon yielded at once to the Moorish invader, but was soon reconquered; then Ordoño I., in 850, reversed its pristine intention, and made it the defence of the mountaineers against the infidel invaders from the plains. Leon (Liyon) was stormed by Al-Mansúr in 996. This ravager of Velád Arrum, or the land of the Romans, as they called the Christian territory, entered it after a year's siege; the Roman gates and walls were then perfect (the Roman basement yet remains), for the Moorish annalists describe them as "17 cubits thick;" but everything was destroyed—neither age nor sex was spared; for the inhuman atrocities see the account of an eyewitness ('Esp. Sag.,' xxxiv. 307); nor do the Moors deny them (Moh. D. ii. 114).

Leon was soon recovered after Al-Mansúr's defeat at Calatanazor, "the castle of eagles," of which Mariana (viii. 9) details such miraculous apparitions in favour of the Spaniards; but the date and the results of this battle are in reality uncertain. Mariana places it in 998, and claims the victory for the Spaniards; Conde gives A.D. 1001; Gayangos (Moh. D. ii. 197), 1002, and states that Al-Mansúr was not only *not* beaten at Kal'-at-Annosor, but that the Conde Sancho Garcés was overcome by him with great loss. One thing is quite clear, that the formidable Al-Mansúr sickened soon afterwards, and died at Medinaceli. His epitaph was thus concisely written by a Christian contemporary: "On this day died Al-Mansúr. He desecrated Santiago, and destroyed Pamplona, Leon, and Barcelona. He was buried in Hell."

Leon was repopled by Alonso V., who rebuilt the walls of Tapia, which were taken down in 1324 by Alonso

XI., who enlarged the city to the S., and altered part of the defences; the walls are only preserved on the N. side of the town, and resemble those of Lugo and Astorga in the number of semicircular towers. Their mode of construction is slovenly; the huge stones worked into the bases no doubt belonged to the Roman work: the rubble walls to the S. were still more inferior; the city was divided by a wall which ran from the Plaza de San Marcelo to the Plaza del Peso. Thus defended, it continued long to be the capital of the kings of Leon, until Don Pedro removed the court to Seville at Alonso XI.'s death, since which it has lost all its former importance. The city bears for arms, argent a lion rampant gules.†

### § 6. EXCURSIONS.

To San Miguel de Escalada, 13 miles from Leon. No artist should fail to visit this beautiful church. The road is not fit for carriages, but horses and a guide can be procured at the hotel.

The traveller must leave Leon by the Madrid road. At about 6½ m. he will arrive at the village of Villarente situated on the right bank of the riverorma. After crossing the bridge at kilometre III a cross-road leads to San Miguel, which is situated at the base of a hill on which are the ruins of Lancia. Ask at the house of the Cura of San Miguel for permission to visit the church.

This remarkable building was built by monks who had been expelled from Cordova. It was consecrated in 913 by Bp. Gennadio, in the reign of King Garcia and Queen Muniadona. It is of basilica form with clerestory lancets, the nave and aisles being divided by perfect horseshoe arches, similar to those of the mosque at Cordova, and *Cristo de la Luz* of Toledo. The capitals are identical with those of

† Consult 'Historia de las Grandezas,' with the life of the patron Saint Froylan, Atanasio de Lobero, 4to., Valladolid, 1596; for its civil government, 'Resúmen,' &c., Marq. de Fuente Oyuelo, 4to., Vall., 1693; España Sagrada, vols. 34, 35, 36; and the careful 'Historia,' Manuel Risco, 4to., 2 vols., Mad., 1792.

Toledo. The windows are small and narrow, and the Moorish tracery of one of them remains. Over the horse-shoe entrance to the porch is a tablet dated 1050, with the names of King Ferdinand and D<sup>na</sup>. Sancha, and several bishops.

An *agimez* Moorish window still remains in the tower, and under it a doorway covered with Byzantine sculptures, and inscription xiii. kls. sept. 6. obiit Maria Didaci soror nostra.

In a ruined recess in the porch are several sepulchres, and a number of fragments of sculpture which belonged to different parts of the church.

The excursion may be lengthened by visiting Santa Oloja de Eslonza, a fine ch. of the 15th centy., the nursery of Gradefes, a good Romanesque ch., and the Convent of Sandoval.

From Leon to Eslonza 10 m., from there to S. Miguel 4 m.—to Gradefes 6 m.—to Sandoval 12 m.; passing by Mancilla de las Mulas, with its ancient walls, to Leon 8 m.

Leaving Leon, the rly. traverses an uninteresting country, crossing the river Orbigo shortly before reaching

99 m. Veguellina Stat. In ancient days this was a much frequented route for pilgrims upon their way to and from Santiago: a bridge in the immediate neighbourhood was chosen, as a true "Knight's Bridge," by Suero de Quiñones and 9 other *Caballeros andantes*, at which to defy all passers, on their way to the great jubilee feast of Santiago, to a gentle Pass of Honour. For 30 days (commencing July 10th, 1434) did these valiant knights challenge all passers-by, in order that Suero might become entitled to remove an iron link which he wore round his neck every Thursday in token of his captivity to his mistress. The conditions upon which Juan II. allowed this passage of arms to take place were as follows:—300 lances were to be broken; any lady who came without a cavalier ready to do battle for her forfeited her right-hand glove, and any knight who declined the combat forfeited his sword

and right-foot spur. Suero excepted his own lady—"cuyo yo soy." 78 combatants appeared; 727 courses were run; 177 lances were broken; one Aragonese knight was killed, and 11 others wounded, with whose cure Suero charged himself. Suero's sword is preserved in the Armeria at Madrid. He proved victorious, and his link was removed by heralds with great solemnity.

#### 109 m. Astorga Stat. (4800).]

**ASTORGA**—Asturica Augusta of the Romans, and described as a "magnificent city" by Pliny (N.H. iii. 3)—is now a decayed old place. The bishopric, founded in 747 by Don Alonso el Catolico, is suffragan to Valladolid; the town bears for arms a branch of oak, indicative of strength.† Humboldt considers *Astorga* to be a vernacular Iberian name, and derived from *Asta*, "a rock, a rock-built place," e.g. *Astures*, *Astaba*, *Astigi*. The Spaniards, finding in Sil. Italicus (iii. 334) that one *Astyr*, son of Memnon, fled to Spain, consider him the founder of *Asturica*. Seen from the outside, Astorga has a venerable imposing appearance, with its singular walls and infinite semicircular towers, which do not rise higher than the level of the wall; like Coria and Lugo, it gives a perfect idea of a Spanish city fortified by the Romans, of which so few specimens remain, since most were dismantled by Witiza. Being so near the mountains, the rivers de Pocos and Tuerto occasionally overflow, causing frightful ravages. The town is however healthy, and has never yet been visited by the cholera.

Astorga ranks as a grandee, for many Spanish cities and corporations have *personal* rank. It gives the title of Marquis to the Osorio family.

The Gothic Cathedral was founded, 16th August, 1471, on the site of one more ancient. The design is in the latest Gothic, whilst much of the detail

† The local histories are 'Fundacion, Nobres y Armas,' &c., Pedro de Junco, 4to., Mad., 1634, and Pamplona, 1639; and a poor book, 'Historia de Astorga,' 8vo., Valladolid, 1840.

is Renaissance in character. One tower—that to the S.W.—and the W. façade, are built of a warm-coloured reddish stone, the other tower (never yet completed), and the rest of the edifice, is built of a grey-coloured stone. Between them is an elaborately carved doorway. The quaint weathercock is the statue of *Pedro Mato*, a celebrated Maragato, carved in wood, and painted and modelled in the peculiar costume of his clan. The ch. has nave and aisles, with large and finely coloured clerestory; the E. end is finished with three parallel apses; the nave is seven bays in length, with towers projecting along the aisles at the S.W. and S.E. corners, and chapels opening into the aisles between the buttresses. Owing to the late character of the work, the treatment of capitals and mouldings is everywhere very poor. The Coro has a gilt *Reja* and finely-carved *Silleria*. The far-famed \**Retablo* is by Gaspar Becerra, who was born at Baeza in 1520, studied under Michael Angelo in Italy, and was patronised by Philip II.; his finest works are in the Castiles and centre of Spain. This *retablo*, executed in 1569, is perhaps his masterpiece. Divided into three parts, the framework of the under storey is supported by Berruguete pillars; the second tier has fluted columns and enriched bases; the third has pilasters in black and gold. The carvings represent subjects from the life of the Saviour and Virgin, relieved by single figures of saints and children. The 14 main subjects, beginning at the top l. corner, are: The Golden Gate, Birth of Virgin, Coronation, Marriage, Annunciation; the Nativity, Circumcision, Conception, Adoration, Presentation; the \*Disputation, Deposition, Ascension, Assumption. Below are the 4 cardinal Virtues, of which Charity on the l. is the finest.

The stalls follow the usual Spanish arrangement of saints in low relief (walnut carving); heads in lower row; Apostles at W. end. The altar of the *trascoro* has 4 jasper columns. The 1st chapel S. has a good early German *retablo*; and the S. transept fine

statues of St. Jerome and St. John Baptist, with some magnificent glass. N. of the ch. is a plain Ionic cloister, enclosed by mean windows.

A street running W. from the S.W. angle of the Cath. leads to the small *Casa Moreno*, in which Moore lodged, with 2 shields over the door. Behind it, to the rt., we soon reach the \**Ancient Walls*, which may be followed to the l., and afford a pleasant promenade. The large building on the l. is the *Seminario*. Further on, just before passing over one of the town gates, on the l. is seen the little ch. of *San Julian*, with a good early-pointed doorway, the best piece of architecture in the town. At the S.W. corner of the wall is the *Paseo*, a prettily planted garden, with a view of the bare slopes and distant mountains, on which are always a few patches of snow. Several ancient inscriptions have been embedded in the walls. A small doorway leads out of the garden to the ch. of *San Francisco*, which has some good early 14th-centy. work in its chancel. Close to it is *San Bartolomé*, with a pointed doorway. Here the town walls may be rejoined again, but they are not continuous on the S. and E. sides, and on the N. are entirely destroyed. Near this point is the good little Inn, and a few yards distant the picturesque *Plaza*, with a quaint 17th-centy. Town Hall, beneath which a street passes through an archway. Bells are hung in slated turrets on the roof, and on the biggest of them the hours of the clock are struck by a male and female figure in painted wood, dressed in Maragato costume.

Astorga is celebrated for its *mantecadas*, small square cakes done up in paper, which may be had indeed all over this part of Spain, and form a useful supplement when the food at the Inn is scanty. The local jewellery is curious and interesting, and it is sometimes possible to pick up earrings, very primitive in style, or necklaces which have belonged to a Maragata, hung with relics or charms.

Astorga is the capital of *La Maragatería*, or the country of the *Maragatos*, which is about 13 m. square. It

contains 36 villages—*San Roman*, near *Bañera*, being one of the best. The unamalgamating Maragatos, like the Jews and gipsies, live exclusively among their own people, preserving their primeval costume and customs, and never marrying out of their own tribe. The women, who remain at home, do all the work in house and field, while their undomestic nomad husbands go out as *ordinarios*, or carriers; their honesty and industry are proverbial.

The whole tribe assembles twice a year at Astorga, at the feasts of Corpus and the Ascension, when they dance *El Cañizo*, beginning at 2 o'clock in the afternoon, and ending precisely at 3. If any one not a *Maragato* joins, they all leave off immediately. This dance, as well as their marriage ceremonies, is very peculiar.

The origin of the *Maragatos* is doubtful. Some derived the name from *Mauri Capti*, Moors taken in battle, and certainly the Moors and Moriscos were the great carriers of Spain. *Arrieros*—*arres* Arabic, *gee up*—indeed, most words relating to the barb and carrier-caravan craft are Arabic, and prove whence the system and science were derived by the Spaniards. Thus purely Arabic are the names of animals, *Recua*, *Jaca*, *Acemil*, *Alfana*, *Alhamel*, *Almifor*; their colours and qualities, *Alazan*, *Lozano*, *Zaino*, *Haron*, *Haragan*, *Rodado*; their helpers, instruments, burdens, and language, *Zagal*, *Albeitar*, *Alforjas*, *Telliz*, *Fardo*, *Forrage* (forage), *Zalea*, *Atahorre*, *Grupa*, *Acial*, *Albarda*, *Almohaza*, *Jamuga*, *Atahona*, *Guiar*, *Arre*, *Anda*, &c.

The *Maragatos* are celebrated for their fine beasts of burden: indeed, the mules of this province rival those of Galicia. The *Maragatos* take precedence on the road: they are the lords of the highway, and channels of commerce in those parts where mules and asses represent railway luggage-trains. They know and feel their importance, and however picturesque the scene, it is no joke meeting a *recua* of laden *acemilas* in a narrow road, especially with a precipice on one side.

The *Maragatos* seldom give way, and their mules keep doggedly on, and as the *tercios* or baggage projects on each side, like the paddles of a steamer, they sweep the whole path.

Soon after leaving Astorga, the country improves, the rly. following generally the river through woods and heath, and afterwards ascending steeply to

126 m. *Brañuelas* Stat. (3450 ft.) on the highest point of the line. 5 m. further, between two tunnels, an extensive view open out on the rt., and the line is seen far below pursuing the same direction, having described a \*complete circle to the S., and passed under our present point in a tunnel. Descending rapidly, we reach

134 m. *La Granja* Stat., pass through a tunnel, and curve boldly S. to gain a lower level. About a mile further the high road is crossed above the little rivulet of the *Silva*, and we soon enter a tunnel of 1240 yds. crossing at right angles the upper part of the rly. 350 ft. below its level. Still curving, we descend towards the *Río Tremor*, pass below the village of *La Granja*, and reach

140 m. *Torre* Stat., a village where the *Silva* and *Tremor* unite. Hence the river and high road are followed to a broad fertile valley at

145 m. *Bembibre* Stat. This picturesque vill. lies with its old castle upon the trout-streams *Noceda* and *Boeza*, which water the surrounding district. The ch. of *San Pedro* is a converted synagogue. Outside the walls is seen the hermitage of *Ecco Homo*, the object of a popular pilgrimage on Sept. 14. The rly. now skirts the village of *San Ramon de Bembibre* to

151 m. *San Miguel* Stat., beyond which it threads a highly \*romantic defile, on rt. bank of the stream, 2 m. long. Emerging again on a broad valley, we reach

157 m. **PONFERRADA Stat.** (Café). *Interamnium Flavium* of the Romans (6700). This ancient town, so called from its bridge, which was built in the 11th centy. for the accommodation of the pilgrims to Santiago, occupies a strong position near the confluence of the rivers Sil and Boeza. The Ch. of *Santa Maria de la Encina* is so called because its miraculous image of the Virgin was found in an oak. Notice an excellently-carved Magdalen by Gregorio Hernandez. A splendid old Knights Templars' castle, to which military order the town originally belonged, above the town, is worthy of a visit; it is of enormous size, with finely embattled walls, rising above l. bank of the river, and is remarkable as giving in one building good examples of different architectures, from Roman to Plateresque.

The *Paseo de la Cruz* is a pleasant promenade, shaded by trees. The adjoining villages of *Otero* and *la Puebla* are connected with Ponferrada by bridges. At the beautiful village of *Dehesas*, 2 miles off, there is good fishing in the Sil, which also produces gold sand in sufficient quantity to make local trinkets.

The waters of Ponferrada are sulphurous (68° Fahr.), and rise from 4 springs among granite rocks on the rt. bank of the Sil, their volume exceeding 250 gallons in an hour. The establishment, open from June 1 to Sept. 30, is well managed, and has the great advantage of offering no "distractions," other than those derivable from the natural beauties of the place.

The rly. now threads the beautifully wooded and fertile valley, and crosses the Sil to

166 m. **Toral del los Vados Junct. Stat.** [Branch rly. to (6 m.) *Villafraanca* (Rte. 46.)]

The line follows the rt. bank of the Sil through a fine country, crosses and recrosses the river, passes through several tunnels, and enters Galicia near

179 m. **Sobradelo Stat.**, also called *Puente Nuevo*, from a bridge crossed by the carriage-road.

[3 m. E. of *Puente Nuevo* is *Puente de Domingo Flores*, from which several rough but agreeable excursions can be made. The village forms excellent head-quarters for fishing in the *Cabrera* or the *Sil*. A wild mountain path leads hence S. to *Puebla de Sanabria* (Rte. 49).]

The chief town of the district is 186 m. **El Barco Stat.** After passing

194 m. **La Rua Stat.**, a fine bridge of pointed arches may be seen close to the l. of the line. It is of Roman foundation, and is termed *Cigarrosa*, a corruption of *Sigurra*, the ancient town which once stood here. Another gorge ensues, and a little beyond

199 m. **Montefurado Stat.**, the Sil finds a passage through an old \*Roman tunnel, the mouth of which is visible on the l. The mountain rock by which the course of the river was impeded, called by the Romans *Mons Lavicus*, was dedicated to Jupiter, as an inscription on it recorded. The tunnelling is a work of uncertain object, and wrought, some imagine, for the purpose of draining the upper country, while others deem it a shaft cut by miners in search of gold.† To this day diminutive nuggets are found in the rude washings, not diggings, of amphibious pauper gold-fishers. The Sil, an ancient and common name for rivers (Hirt. B.A. 57), is derived from *Silex*, the flints of their beds. The Sil is recrossed, a tunnel traversed, and on the rt. is seen the picturesque *Castillo dos Novais*. At

208 m. **San Clodio Stat.**, an engine of extra strength is attached to draw the train up a steep incline of 10 m. The rly. now returns to the rt. bank of the Sil, and quits it altogether, crossing its tributary, the *Lor*, by an iron bridge at a great height above the stream. This little river, only 8 m. long, affords the best trout fishing in the district. The country now

† Consult 'Esp. Sag.' xv. 63; Morales, 'Ant.' 16; Molina, 14.

becomes open, and a toilsome ascent leads to

219 m. **Puebla de Brollon Stat.**, where the engine is changed, and the line again descends through pleasant scenery to

226 m. **MONFORTE Junct. Stat.** \*Buffet. (3800.) This ancient town is highly picturesque, and worth a short visit. The hill (*Mons fortis*), conspicuous from the rly., is crowned with a ruined fortress and a ch., whose adjoining convent is now a hospital. It should by all means be ascended for the view.

In a suburb to the W.,  $\frac{1}{2}$  m. from the stat., is a large Jesuit College (Seminario). Its ch. contains an admirably carved walnut \*retablo in 6 subjects, and over the altar a good tabernacle. To the rt. is a Byzantine Virgin and Child, and to the l. a bronze effigy of Card. Castro, abp. of Seville (1500), kneeling in prayer. The 2nd altar l. has a remarkably fine \*Adoration of the Magi, of the Italian school. Among other good details, an *Iris* on the l. is most beautifully painted. In the 3rd chapel is a good crucifix.

The traveller should cross the bridge over the *Cabé*, and observe the picturesque wooden hovels which throne the banks of the river.

Rly. to Orense and Tuy (Rte. 47).

From Monforte the rly. continues due N. to.

233 m. **Bóveda Stat.**, and presently begins to ascend again, passing through 5 tunnels, of which the last is upwards of a mile long, to

242 m. **Oural Stat.** (2160 ft.) An agreeable but not very striking country is now traversed, and the ravine of the Chancha is crossed by a lofty \*viaduct of 20 arches, immediately before reaching

270 m. **LUGO Stat.** (Cafe),  $\frac{1}{2}$  m. E. of the town (17,500).

Lugo (*Lucus Augusti* of the Romans),

the most central town in Galicia, stands 2050 ft. above the sea-level, and is nearly a square, with the corners rounded off. The very interesting Roman Walls resemble those of Astorga; they are the finest in Spain, being 30 to 40 feet high, and above 20 thick, and are defended by semicircular projecting buttress towers, which do not rise much above the line of circumvallation; many of the curious upper watch storeys were taken down by bungling engineers in the civil wars. The oldest portion, with solid Roman granite work, is best seen near the *Puerta del Carmen* on the W. side.

Lugo, once the metropolitan, is now suffragan to Santiago. The see, founded by the Apostle himself, was restored in 734 by Alonso el Católico.

The very interesting \***CATHEDRAL** was built in 1129 by Don Ramon, husband of Queen Urraca. The exterior was modernised in 1769, when were added the heavy granite front and W. bay of nave and aisles, together with the spacious but thoroughly secular S. cloister. The twin W. towers are of quite recent completion. The ch. is a fine specimen of transition-work, and is very French in arrangement and detail. It has a nave of 9 bays, supported by low clustered piers with pointed arches. The aisles are very low, and above them is a deep gallery with 2 arches in each bay, divided by engaged coupled shafts. The capitals are freely carved with scroll-work, animals, or foliage. The aisles are partly of earlier date, and retain several purely Romanesque doors and windows, all blocked up. A vaulted chapel opening out of the N. transept has 3 Romanesque arches and a corbel-table. Each transept ends with a large retablo in carved wood, depicting S. the earlier scenes of the Saviour's life, N. the later. The lower part of the presbytery is of fine early-pointed work, and the chapels of the Chevet are good. In the Sacristy are small wooden statues of SS. Peter and Bartholomew, and two curious altar-stones bound in silver, the larger one

nearly a foot long, and dated 1724, from the altar of los ojos grandes (see below), the smaller from the high altar. The stone appears to be *pedra nefritica*, a hard black volcanic substance usually found in the form of flattened leaves, and employed by the ancient Romans as weights, or in times of persecution as a means of drowning Christians. The S.E. door of the cathedral has a curious little figure on its bolt; and the N. doorway, with its wrought hinges, and carving of the Last Supper in the tympanum, is worth attention.

The *silleria del coro*, effectively but rather coarsely carved in walnut, is by Francisco de Moure of Orense, 1624. The bishop's seat bears the arms of Alonso Lopez de Gallo, who defrayed the cost. This cathedral is privileged to have the consecrated Host always exposed (*manifestado*), an immemorial right shared only with San Isidoro of Leon; but here the Host is exposed day and night, whilst in San Isidoro it is withdrawn from public view at Ave Maria to be again exposed at day-dawn. The high altar is here enclosed with glass in a tawdry theatrical manner, the painted oval, with angels of white marble and gilt wings, being especially vulgar. Two priests are always in attendance at fald-stools in front of the altar. In reference to this privilege, Galicia bears the *Host* on its shield, and Lugo "two towers supported on lions, and the consecrated wafer in a monstrance." In other Spanish churches the *Hostia* is put away in a tabernacle, except in those great cities which have the privilege of the *cuarenta horas*, or exhibitions of the wafer in different churches for 40 hours, when the same spiritual benefits may be obtained by praying before it, as by an actual pilgrimage to St. Peter's. This spectacle and privilege was first introduced at Valencia in 1697, having been established at Rome in 1592 by Clement VIII. Thus is reversed the custom of the pure primitive Church, which almost concealed the sacramental emblems from all except the initiated. At Lugo the incarnate

*Hostia* is always lighted up and manifested in a glass *viril*; one made by Juan D'Arfe was given in 1663 by Bishop Castejon.

The *Baldaquno*, a monstrous deformity, is supported by coloured marble pillars and gilt capitals; behind, in a chapel of the Chevet, is a statue of the Virgin *de los ojos grandes*.

The Ch. of Santo Domingo, in its plaza N.E. of the cathedral, retains the E. half of a fine early-pointed building, of which the nave has been modernized. The fragment which remains, consisting of 3 apses and transept, is excellent. A little further W. is San Francisco, of similar date, and without aisles. In the nave on the S. are 2 good recessed arches for tombs. To the N. is a superb *\*cloister*—a square of 3 bays, with 3 round arches in each bay, and 48 pairs of shafts. The arches appear to be of Renaissance insertion, and it is probable that the original ones were pointed.

In the arcaded *Plaza de la Constitucion*, E. of the cath., and the small triangular *Plazuela del Campo* at its N.W. corner, the artist will observe the picturesque groups at the curious old fountains, and study the varied costume of the peasantry, who here sell their market produce, crouched under huge umbrellas. The water is conducted from the ill-contrived spouts into the water-jars, by means of long tin tubes which each one carries in the hand.

There are few things of the kind more enjoyable than a *\*walk* round the walls of Lugo. Even Lucca, though it includes many more interesting churches, does not afford from its ancient battlements such varied and exquisite views. The circuit is quite complete, and may be made on foot along a broad and well-kept pathway, beginning at the W. front of the cathedral, in less than  $\frac{1}{2}$  hr.

From the same point a good road, issuing from a gateway beneath the walls, leads in  $\frac{1}{2}$  hr. to the excellent Establishment of Baths, above the l. bank of the Miño. The hot springs,



which contain nitre and antimony,† are enclosed in a court within the building. A bath costs 3 reals, or 6 r. if lined with marble. There are 200 beds, and the situation, close to a picturesque bridge over the river, is charming. The waters are good for cutaneous diseases and rheumatism.

The river *Miño* (called by the ancients *Minius* from the vermilion found near it) is the glory, not only of Lugo, but of Galicia. It rises not far from *Mondofredo*, and flows S. to Orense and Tuy, forming the boundary on the side of Portugal. The fishing in it and its tributaries is good, especially for salmon, *savolo*, trout, and lampreys; the latter were sent to the epicures of old Rome.

The baths of Lugo were known to the Romans, but few vestiges of ancient *Thermæ* remain.

In the town, in the *Calle de Batiales*, was discovered (Sept. 1842) a Roman mosaic pavement, with water emblems, a colossal head, fish, &c., a small part of which is preserved underground at the shop of Señor Rodríguez, a chemist. Copies of the remainder may be seen by applying to the porter of the Ayuntamiento,‡ on E. side of the large *Plaza*.

On his way to the baths, the traveller who has not yet visited Portugal may probably make his first acquaintance with the extraordinary creaking carts, peculiar to that country and Galicia. (See *Handbook for Portugal*, Introd., § 5.)

For the shortest route from Lugo to Santiago, by Curtis, see below.

On quitting the stat. of Lugo the rly. passes through pretty country, crossing the *Miño* (view of stone bridge to l.) just before reaching

279 m. *Rábade* Stat., where it follows the *Ladra* stream, crossing it, a little short of

287 m. *Bahamonde* Stat.; coach to *Mondofredo* and *Vivero* (Rte. 51). The

† Consult the '*Análisis*,' by Dr. Sanjurjo y Mosquero: Lugo, 1817.

‡ See for particulars the '*Apuntes*,' by T. J. Armeato, &c., Lugo, 1843. Roman gold coins are also found.

long halts at these roadside stations are enlivened by the monotonous chant of begging children. The train now mounts the l. bank of the *Parga*, crosses it, and passes through a short tunnel. Fine views are enjoyed on the descent to

294 m. *Guitiriz* Stat. Here is the mineral spring of *San Juan*. The abundant waters are lukewarm and sulphurous, but there are no baths. Leaving this little hamlet, the *Ladra* is again crossed, and the charming *Mandeco*, another trout stream, flows along parallel to the road.

311 m. *Curtis* Stat. Coach to (35 m. S.W.) *Santiago*. Fare, berlina 36 r., coupé 27 r.

328 m. *Betanzos* Stat., a mile from the town (8200), finely placed to rt. This ancient city (the *Brigantium Flavium* of the Romans) rises on a hill over the *Mandeco*. Its narrow streets, or rather lanes, are still defended by some of the original gateways. In the Collegiate Church of *San Francisco* are the handsome white marble Tombs of the Condes de Lemos and Andrade—a large sarcophagus resting on wild boars.

Coaches for *El Ferrol* (Rte. 52) meet the trains. The rly. now descends through richly wooded hills, and crosses the *Mero*, which here becomes a tidal river, to

338 m. *El Burgo* Stat., with a long bridge over the estuary to the rt. The l. shore is followed hence to

342 m. *LA CORUÑA* Stat., a mile from the centre of the town (40,000).

*La Coruña* (our *Corunna*, the old *Cruña*, "The Groyne" of Queen Elizabeth's days) is the chief support of Galicia. Founded by the Phœnicians, it was captured by the Romans, B.C. 693, when Junius Brutus named it *Ardobicum Corunium*. The city was subsequently called *La Villa de Coruña*; *Cor*, *Car*, being a common Iberian prefix connected with height: *Corona*, crown. The present name has been derived by some from *Columna*, the Phœnician *Pharos*, which (still called *La Torre de Hercules*) rises 1

hr. N. This *Pharos*, or lighthouse, was repaired by Trajan, and again by Charles III., and has since been improved; being 363 ft. above the sea-level, it is visible at the distance of 12 miles (easy ascent, 2 reals). La Coruña blazons on its shield "this tower on rocks, a lamp, two crossed bones, and a skull above, crowned with an orle of eight scallops in honour of Santiago."† In 1563 the city was raised to the seat of the *Audiencia*, which in 1802 was removed to El Ferrol, and under the Constitution of 1820, to Santiago, and then in 1835 back again, to the infinite subsequent bickerings of the cities. La Coruña stands on a headland of the three bays, or *rias*, of Coruña, Betanzos, and El Ferrol. It lies about halfway between the Capes Ortegal and Finisterre.

The entrance to the port, or Boca del Puerto, is defended by the castles San Antón and Santa Cruz, the latter placed on its little island, while the city itself is guarded by a picturesque sea wall, extending from the Puerta Real to the Torre de Abajo, and by the castle San Diego.

La Coruña has an upper quarter and a lower one; the ancient party wall has been almost entirely taken down; the former contains the principal official and ecclesiastical buildings.

The houses are faced with glazed balconies on every floor, which give each street the appearance of a vast conservatory. The bathing should be excellent, as there is a well-adapted bay to the W. of the town; but the accommodation is meagre, and the sands are approached through a dirty suburb. This quarter is, however, much improved by the recent erection of a fine College or Institute, at the expense of a rich banker of the town, as a preparatory school for the University of Santiago. Coruña is much frequented during the summer months, and the pretty gardens on the Marina, where a band plays in the evening, are

thronged with visitors from Madrid, Valladolid, and elsewhere.

Following the gardens of the Paseo Mendes Núñez, N.E., and passing rt. a little pier, chiefly used for shipping, we cross an open space to the old town, rising above its island fort of San Antón. Avoiding the shore road to rt. we soon reach the Ch. of Santiago, probably founded about the middle of the 12th centy., with a nave 44 ft. wide, divided into four bays by bold cross-arches. The pointed W. doorway has a Santiago in the tympanum, and 20 small figures in the architecture, with a curious corbel-table above. The round N. doorway has an *Agnus Dei* in the tympanum, with heads of oxen supporting the lintel. There is a good triple round apse, with tiny blocked-up lancets. In this ch. is preserved a fragment of an embroidered blue velvet cope. It is so similar to those of Ely, and other English examples, that Mr. Street thinks that the Coruña cope is also English work. ('Gothic Architecture of Spain,' p. 138.)

Crossing a plaza N., and bearing E., we reach the

\**Colegiata de Santa Maria del Campo*, made a parroquia in 1256, by Alonso X.: in 1441 it became collegiate. Its nave and aisles of 5 bays are all covered in with pointed waggon-vaults. The arches are round; there is no triforium or clerestory; but the aisles are almost as high as the nave, and their construction most peculiar. The early-pointed N. door has a sculpture of St. Katharine in the tympanum. The round S. door has good capitals, the corbels (under which are sculptured angels) support the tympanum with its figure of St. James leaning upon a pilgrim's staff. The tympanum of the round W. doorway is sculptured with the Adoration of the Magi. This door leads into a narthex of 3 bays, newly restored; beyond which a pointed doorway opens into the ch. Over the chancel arch is a small wheel window. A tall cross, with a sculpture of the Crucifixion, stands in the Plaza in front of the ch.

A short distance E. of Santa Maria

† Consult 'Averiguaciones,' José Cornide, 4to., Mad., 1792, with plates; 'Historia y Descripción,' Enrique de Vella y Goosens, 4to., La Coruña, 1845.

[Spain, 92.]

is the nursery of Santa Barbara, whose outer gateway is surmounted with a very curious granite 13th-centy. relief of SS. Francisco and Santiago, the Crucifixion with God the Father, and St. Michael weighing souls. The court within has a good granite relief of the Virgin and Child, with SS. Barbara and Catharine.

Towards the S. lies the Jardin de San Carlos and the grave of Sir John Moore, who, shrouded only in his martial cloak, was interred here on the 17th January, 1809, by a party of the 9th regiment. His requiem, sung by Charles Wolfe, is familiar to all English travellers. The plain granite urn is surrounded by a low wall, which makes it difficult to obtain a view of the inscriptions in Latin, English, and Spanish, upon the sides of the tomb. The monument was originally raised by the British Government: it was restored in 1834 by our Consul Mr. Bartlett. The polygonal enclosure is about an acre and a half in extent. It was laid out and planted with flowers, in 1839, chiefly through the exertions of General Mazaredo.

Leaving the garden, and walking N., we may cross the Parade Ground and reach in  $\frac{1}{2}$  hr. the Torre de Hercules (see above), well worth ascending for the sea view.

The Cigar Manufactory, in the suburb of Santa Lucia, employs more than 5000 women and girls. It may be visited with an order obtainable from the Señor Director.

La Coruña is the centre of an extensive export cattle trade. Many thousand fat oxen are yearly shipped to Plymouth and Falmouth. The trade has, however, fallen off lately, on account of the low price of beef in England. In 1886 only 7000 head were shipped, as against an average of 20,000 in former years. Peat is largely exported for the mines of Cardiff and Newport, while onions and sardines are sent in large quantities to America.

The costumes of this part of Galicia, formerly most picturesque and characteristic, are now becoming obsolete. On market days the bare-legged

fisher-girls, rather Irish in type, may be seen dressed in brilliant colours; and groups of country drovers, with knee-breeches, broad brimmed hats, and scarlet sashes round the waist, lend animation to an otherwise commonplace scene.

The historical recollections of Coruña are peculiarly interesting to an Englishman. Here John of Gaunt landed, July 26, 1386, to claim the crown of Castile in right of his wife, the daughter of Peter the Cruel. Philip II. embarked from hence to marry our Queen Mary.

It was from Coruña that the Spanish *Invincible Armada* sailed on the 26th July, 1588, to conquer and Romanize Great Britain. The squadron consisted of 130 ships, armed with 2630 cannon, and manned by 19,275 sailors, and 8450 soldiers.

La Coruña was taken, April 20, 1589, by Drake and Norris with only 1200 men, the Spanish fleet flying on his approach to El Ferrol, and the garrison to the citadel.

In this bay Sir David Baird landed in October, 1809, with 6000 men, to assist the Spaniards.

The last hard-fought action between the French and the English at Coruña was fought, Jan. 16, 1809, on the heights of Elvira, behind the town. Moore's position was bad, from no fault of his, as with only 13,244 men he could not defend the stronger but more extended line of the outer heights against the superior numbers of the enemy, while, from his artillery being embarked, he was obliged to occupy the range nearer the town. About 2 in the afternoon, Soult, with 20,000 men, with great superiority of cavalry and artillery, attacked the English, and was everywhere most signally repulsed; the 4th, 42nd, and 50th, under Baird, putting to flight at Elvira a whole column commanded by Foy. Our loss amounted to 700, while the enemy's exceeded 8000, as their column was riddled by our steady lines at Elvira, who fortunately before the battle were supplied with fresh muskets and ammunition. Moore,

like Wolfe, Abercromby, and Nelson, lived long enough to know that the foe was defeated, and like them died happily, having "done his duty."

## ROUTE 41.

### LEON TO GIJON, BY OVIEDO.

107 m. Rail. \*Views on the left.

From Leon Stat. (Rte. 40) the rly. turns N. and runs through a pleasant country to

16 m. La Bobla Stat. Here it falls in with the beautiful trout stream Vernesga, and follows its l. bank, soon crossing it to

21 m. Pola de Gordon Stat. (1060).

24 m. Oñena Stat., serving some coal mines. The defile Puerto de Pajares, the portal of the mountain wall which divides Asturias from Leon, is now entered. The rly. is carried through a narrow defile, side by side with the high-road and the torrent, which it crosses continually, piercing the rocks by numerous tunnels.

34 m. Busdongo Stat. A mountain village 4000 feet above the sea, not a bad stopping-place for a naturalist, who from this may reach the summit of the *Pico d' Arvas*.

At the foot of the peak is Arvas, a miserable hamlet, with a very perfect Romanesque ch. encased in the modern buildings of the monastery to which it is attached. Here monks were established to succour passengers, as at Mount St. Bernard.

The line still ascends, reaching its summit level of 4110 ft. at the entrance to a long tunnel, on issuing from which

is a sudden \*splendid view on l. The carriage road passes over the tunnel, about 100 ft. below La Peruca, the highest point of the Puerto, 4530 ft. above the sea, and the frontier line between Asturias and Leon. From this point onwards the construction of the rly. presents a remarkable succession of engineering triumphs. The line curls like a string of tape down the mountain side, to reach, after 29 m. of winding, a station only 7 m. distant as the bird flies. The lower level of the rly., and the villages to be passed, will be constantly seen on the l. as the train descends. Ten tunnels are passed on the way to

39 m. Pajares Stat. The scenery continues magnificent—a most charming combination of wild wood and water, with cultivated valleys and bold mountain forms. 18 tunnels in 6 m. intervene between Pajares and

45 m. Navidello (or Parana) Stat. ; and 14 more before reaching

52 m. Linares Stat. The rly. now runs for some distance due N., nearly parallel with its continuation, running due S., which is visible close by on l. At the extremity of these parallel lines it describes almost a complete circle, and bends S. to

55 m. Malvedo Stat. There are now 3 parallel lines of rly. The train returns to a point just below Linares, on the l., while in the valley to the rt. is seen the continuation of the line running N.W. to the village of Campomanes. 8 tunnels follow, of which the 4th, that of Congostinas, (1 m. 176 yds.) is the longest on the line. Soon after issuing from it, the next stat. is seen on the rt., 150 ft. below the line. Another sharp curve from S. to N. is described, and the train reaches

60 m. Puente de los Fierros Stat. (1655 ft.). A charmingly placed little village, at the confluence of the mountain streams Pajares and Parana. The rly. crosses the river and fol-

lows its rt. bank, the carriage-road taking the l. The best views are now generally on the rt.

64 m. *Campomanes* Stat. 2 m. S.W. is the interesting \*hermitage of *Santa Cristina de Lena*, which on no account should be passed by without a visit by the artist or archæologist. It may likewise be conveniently visited from Oviedo in the day by rail. This ch. was built in the 9th centy., and is one of the most perfect buildings of the Asturian monarchy. The internal decoration resembles *Naranco*. The plan is oblong, with a sort of apsidal niche projecting from all four sides, which give a cruciform outline. The E. and W. ends are alike, inside and out, and both are raised on several steps. Curiously carved slabs form a reredos to the lower altar, and screen to the upper; and the internal masonry is extremely rude. The arcade along the nave is ornamented with animals. After passing

68 m. *Pola de Lena* Stat., a small village, but the chief of a populous district, the river *Pajares* begins to be utilized for the mills of various factories, chiefly of iron and steel.

72 m. *Ujo* Stat., a village, with an interesting Romanesque church, consisting of nave, chancel, apse, very tiny windows, and a bell-cot over W. gable. Near this the *Marqués de Comillas* has founded a factory of Patent Fuel, and works several mines.

73 m. *Santullane* Stat. Just beyond, on the rt., the carriage-road crosses the river by a fine old bridge of 5 arches to the village of *Villariego*.

76 m. *Mieres del Camino* Stat. Here are the ferruginous springs de la Salud, near which are iron, cinnabar, and coal mines, worked by Belgian companies.

79 m. *Olloniego* Stat. Its fine bridge of five arches was constructed upon Roman foundations. An older ivy-clad bridge stands high and dry in the meadow, the fickle stream

having been untrue to its bed as at *Coria*.

83 m. *Las Segadas* Stat., at the junction of two rivers to the l. of the line. Several tunnels ensue, and factories are passed at intervals. The rly. passes under one of the arches of the aqueduct, originally Roman, which supplies the city with water from the springs of *Filoria*, on reaching

87 m. *OVIEDO* Stat.,  $\frac{1}{2}$  m. N.W. of the town (35,000).

## OVIEDO (see Plan).

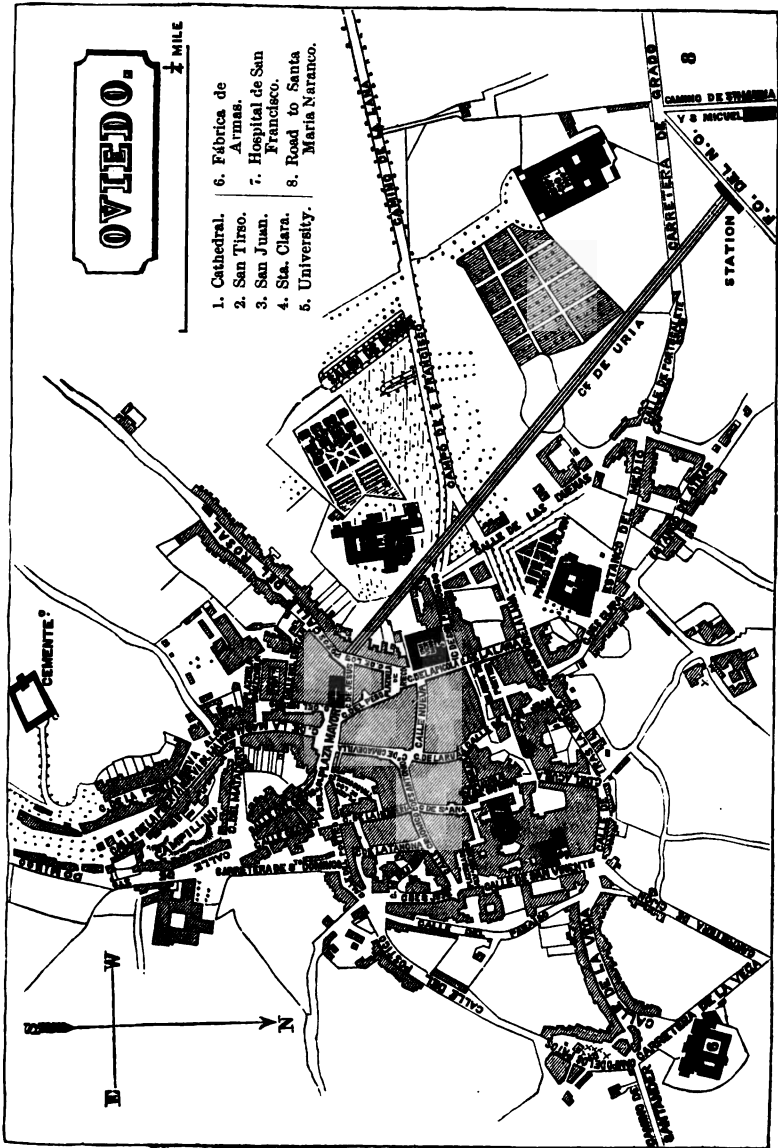
### § 1. CATHEDRAL.

Oviedo is the residence of the provincial authorities, the seat of a university, and the see of a bishop, founded by *Alonso el Casto*, in 810. The cathedral, at first a metropolitan, afterwards became an *Iglesia catedral* (an excepted ch.), i.e. not suffragan to any archbishop. Previous to 791 the Gothic princes resided at *Cangas* and *Pravia*, until *Alonso el Casto* made this place his court and capital, and founded the see in 810.

The Gothic CATHEDRAL is an elegant cruciform structure, in the perpendicular style. The present edifice was built by Bishop *Gutierrez de Toledo* (1388) on the site of a previous ch. founded by *Fruela* in 781, and enlarged by *Alonso el Casto* in 802. The *Cámara Santa* is all that remains of the old building. The W. façade of the present ch. is striking. A spacious portico of richly ornamented arches stands between two towers, only one of which is complete. It rises about 200 ft., and is richly adorned with buttresses, crocketed pinnacles, niches, and open parapets. The chapter, in 1575, added an open filigree pyramidal spire—of no architectural merit. The portico is entered from the N. by a curious skew arch, and is chiefly remarkable for a

**1/2 MILE**

1. Cathedral.
2. San Tirso.
3. San Juan.
4. Sta. Clara.
5. University.
6. Fábrica de Armas.
7. Hospital de San Francisco.
8. Road to Santa Maria Naranco.





well-carved chain of boys and monsters, on the inner moulding of its arches. In the interior a gallery runs under the clerestory. The *retablo* of the high altar, divided into five tiers, dates from 1440. It has unfortunately been restored and beautified at a cost of £4400 by the efforts of the bishop and completely spoilt. The *silleria del coro* is ornamented with plain panels in the upper row, and half-figures of saints in relief below. The *reja* is good, and there is some brilliant painted glass in the clerestory.

All the lateral chapels are disfigured with modern abominations. In the *trascoro*, the elegant Gothic centre has been whitewashed, while on each side incongruous altars of dark marble have been erected in a bastard classical style. The E. portion of the original building was pulled down in 1712 by Bishop Thomas Beluz, and rebuilt in a bad style. Opening out of the N. transept is *La Capilla del Rey Casto* (Alonso II., ob. 843), who here lies buried, with many of the earliest kings and princes, to wit, Fruela I., Alonso el Católico, Ramiro, Ordoño I., era 944, Alonso el Magno, Garcia I., Doña Geloira, wife of Bermudo; Urraca, wife of Ramiro I., era 959, &c. Six niches in the walls contain stone coffins. The original sepulchres, epitaphs, and inscriptions, so carefully described by Morales, have been ruthlessly swept away, and now a paltry modern tablet records their time-honoured names. The chapel is entered by a late Gothic doorway, ornamented with statues. The gorgeous shrine of *Sta. Eulalia*, the patroness of Oviedo, is in the 1st chapel N.; here her body rests in state. *Barbara*, 1st on the S., has good gates of iron. The Cloisters are particularly good for perpendicular work, with excellently carved figure capitals.

Between the cathedral and the cloisters stands the great object of veneration and most interesting piece of antiquity in Oviedo, the *\*Cámara Santa*, or the original primitive chapel of *San Miguel*, which is the second oldest Christian building after the Moorish invasion. It was built by Don

Alonso el Casto in 802 as a receptacle for the sacred relics, which had been transported from Toledo at the time of the Moorish invasion. It is raised from the ground to preserve the relics from damp. Beneath is a chapel dedicated to *St. Leocadia*. The *Camara* is approached from the S. of the cathedral by 22 steps to an ante-room with a finely-groined roof which springs from 6 richly foliated capitals; 12 statues of the Apostles, richly sculptured, are attached to the pillars. The pavement of this part is richly tessellated, and resembles those of Italy of the 9th centy., and especially the Norman-Byzantine works in Calabria and Sicily. The holy of holies was once lighted up by magnificent silver lamps, which were carried off by the invaders. The devout kneel before a railing while the holy relics are exhibited at 8.30 A.M. and 3.30 P.M.

The waggon-vaulted roof of the chapel is borne by arches supported by quaint twin-statues of the 12th centy. The inner *sanctum sanctorum*, slightly raised, is probably the identical building of the chaste king.

The *Arca*, or chest, in which the relics are kept, is made of oak, covered with thin silver plating, with reliefs of sacred subjects, and an inscription round the border, which refers to the contents and appears to be of Byzantine manufacture. For its history consult Morales. The relics themselves, of which catalogues are presented to those who visit, are even more remarkable than the ordinary collections of such objects; but the settings and ornaments of many of them are superb specimens of silversmith's work. There are two ivory diptychs. In one of these there is a figure of Christ on the Cross, most rudely executed. The feet are separate and not nailed to one another. The figure exactly resembles the *Cristo de las Batallas* of the Cid at Salamanca—11th centy. In a small case is kept the *santo sudario*, or shroud of our Saviour, which (three times a year, and on Good Friday when the bishop preaches) is displayed from a balcony overlooking the S. transept, which was barbarously cut out of the



staircase of the *Cámara Santa* in 1732. The portable altar, shaped like a book, encased with silver, and decorated inside with ivory carvings, is certainly a work of the 10th centy. The cross of Pelayus, made of Asturian oak (*La Cruz de la Victoria*), which he bore as a banner at the battle of Covadonga, is encased in a magnificent filigree-work made at Gauzon, a village 14 m. from Oviedo. The coeval inscription records that it was given by King Adefonsus et Schemena (*Ximena*), era 946, A.D. 908. The older cross, A.D. 808, is locally known as *La Cruz de los Angeles*. It is studded with antique cameos and shaped like a Maltese cross, enriched with gilt filigree-work, of a Byzantine character, and set with uncut precious stones. The four arms bear an inscription, which ends: *Hoc opus perfectum est in era DCCCLVI. A.D. 808*. This cross, therefore, and that at Santiago, are indubitably more than a thousand years old.

Remarkably good ch. music, of the Palestrina school, may be heard in this cathedral on Sundays.

The view from the tower is very fine.

The Library, E. of the Cloister, contains many MSS. which came from Toledo. Among them is a curious illuminated MS. of the 12th centy., with drawings of the officers of the royal palace: *El Libro Gótico, or de Testamentos*. The rich illuminations represent the costumes of the period, and are interesting. Their style corresponds with the frescoes on the roof of the *Panteon* at Leon. Many other interesting MSS. may also be looked at, among them the will of Alonso el Casto, and a fine Roman consular ivory diptych. The busts are well carved in low relief outside the leaves. The register books of deeds, &c., which are kept in most Spanish cathedrals and convents, are here called *Tumbos*; in Aragon they are called *Libros Cabreos*, but the usual name is *Libros de Becerro*, from the calf binding. (*Becerro* is the diminutive of the Arabic *Bacarra*, an ox; *Vaca*; Latin, *Vacca*.)

## § 2. CHURCHES—WALKS AND EXCURSIONS NEAR OVIEDO.

At the S.W. corner of the cathedral is an ancient ch. dedicated to *San Tirso*, of which however nothing ancient now remains, except 3 small round arches on the outside of the E. wall. At the end of the N. aisle is an interesting Adoration of the Magi, with two saints and donors on panel, the only good picture in Oviedo. What this ch. once was may be inferred from the description of the Bishop Sebastiano: "*Cujus operis pulchritudinem plus præsens potest mirari quam eruditus scriba laudare.*"

Walking E. from this little ch., along the S. side of the cathedral, the short Romanesque tower rising above the *Cámara Santa* should be noticed, as this is the only point from which it is visible. Turning to the l., we soon reach on the l. hand the huge convent of *San Vicente*, founded in 1281 for Benedictines by the abbot Fromestano, as a double monastery for monks and nuns. Here may be seen the cell of Padre Feijóo, one of the brotherhood, whose critical essays, about a century ago, dispelled some of the gross popular errors of Spain.†

The ch. standing back on the l. is that of *San Pelayo*. This saint (who must not be confounded with the restorer of the Gothic monarchy), this Shant Pelay of the Moorish annalists, was the nephew of a Bishop of Tuy, who, taken prisoner by the Moors at the battle of Junquera, was left at Cordova as a hostage for the prelate, where he was put to death for resisting the unnatural kalf in 925.‡

On the wall at the corner, just below *San Vicente*, is encased a monument to Jovellanos, placed opposite the road to Gijon, the native town of that enlightened patriot, of whom the Asturias may well be vain.

† His '*Teatro Crítico Universal*,' his '*Cartas Eruditas y Curiosas*,' with replies, rejoinders, &c., "more Hispano," fill 19 vols. 4to., and have gone through many editions.

‡ For the lad's legend see '*Antiq. de Tuy*,' Sandoval, p. 62; and for hints how to paint him correctly, consult '*Pictor Christianus*,' Ayala, vi. 18.

Walking away from the monument, and turning l. down the Gijon road, we soon observe, at a little distance on the rt., the convent of *Nuestra Señora de la Vega*, founded by Doña Gontrodo Perez, ob. 1186, mother of Queen Urraca. She was buried here, and Florez ('*Rey Cat.*' i. 300) has preserved her curious Latin epitaph. The tombs have been removed to the Museum (see below), and the ch. and convent converted into a manufactory of small arms.

Following the Gijon road for nearly a mile, and turning rt., we reach an interesting ch., built by Tioda, and dedicated to San Julian (*Santullano*). It has a nave and aisles, with low square pillars and plain capitals. The arches are round, and the Lombard capitals are most interesting. There are two short pillars on each side of the altar, with singular capitals: and outside the E. end, high up, is a triple window.

Returning to the town, and passing the Jovellanos monument on the l., a short distance down the street a turning to the rt. leads to the desecrated convent of Santa Clara, which has a fine Romanesque doorway. Close to it is a large unfinished theatre, and further on, to the rt., a commodious market-place. 2 min. walk to the S. is the convent of San Francisco, founded, it is said, by St. Francis himself, and now converted into a hospital for some 200 patients. In the hospital ch., under an arch in the S. aisle, is the chapel of the *Marqueses de Valdecarrana*, with a monumental tablet giving items of the offering of corn and beef payable for saying a soul mass on the *día de difuntos*.

The W. corner of the convent is occupied by the *Museo Arqueológico Asturiano*, containing a small but highly interesting \*collection of local and provincial antiquities. Among these are the tomb of Rodrigo Alvarez from the Benedictine convent of San Vicente; two fine tombs from N. S. de la Vega (14th cent.); fragments from the rectory-house at Naranco and San Miguel de Lino; and a quantity of figures, capitals, *cippos Romanos*,

Roman mills, and other objects, discovered in the neighbourhood. The collection is shortly to be removed to a building in course of construction near the rly. station.

Stretching W. of San Francisco is the extensive Public Garden, which comprises the *Jardin Botanico*, *Salon Bombé*, and *Campo de San Francisco*. Returning to the ch., in the street running E. from it, on the rt., is the

University, a plain square building, with a Museum of provincial fauna and mineralogy on the first floor. In the centre of the principal room is a fine specimen of the Asturian bear. Here also are some unimportant pictures, and a valuable library of 40,000 vols.

The mansions of historical interest are fast becoming extinct, or perverted to uses vile. Among the few yet standing are those of the *Marqués de Sangrado*, a fine square house S. of the *Fonda de Madrid*, now partly occupied by the *Audiencia*; here lived Gen. Bonnet, whose atrocities are recorded by Torreno (xi.). Walking S. from this point, and crossing the Plaza Mayor, we soon reach on the rt. a little plaza, in which are the old Theatre, and a mansion of the Duque del Parque. Further S. is the wide Calle Campomanes, with the Café de Paris.

The province of Oviedo contains some of the most ancient Christian churches in the Peninsula. The finest specimens in the immediate neighbourhood of the town exist on the lofty hill of red sandstone called *La Cuesta de Naranco*, which rises on the opposite side of a valley 1 hr. N. The rough road to \**Santa Maria de Naranco* passes under the railway a little E. of the station. 10 min. beyond the rly. bridge it crosses a tramway which serves the iron-mines of (3 m.) Villaperez. The keys are kept in a house built up against the ch., formerly the residence of the priest. From this point the view of Oviedo, backed by its mountains, is magnificent. The latest opinions of Spanish critics on this interesting

church is that it was originally built by King Ramiro, A.D. 850, for a palace, and converted into a church soon after (v. *Monumentos Arquitectónicos*). Santa Maria de Naranco has a semicircular stone vault, used as a crypt, similar to the one beneath the Cámara Santa. To the E. and W. of the crypt there is a rude chamber. The entrance to the crypt is from the S. side. The ch. is entered by a pointed N. door, with dog-tooth mouldings. The interior is a simple parallelogram with a chamber at either end, that at the E. being on the level of the nave, that to the W. raised three steps above it. They are entered by three round arches supported on elegant pillars. The ch. is 15 ft. wide and 36 ft. long, exclusive of the chambers. In that to the E. stands the high altar. Along the N. and S. walls runs an arcade supported by pillars with carved capitals. The roof is a round stone vault, with bands of groining springing from plain corbels above shields of ornament.† The furrowed columns take the form of a fourfold cable, and are rough both in design and execution. Here also are kept the keys of

\*San Miguel de Lino, which stands a little higher up the hill, and is of a cruceiform plan, with two staircases leading up to a W. gallery for the choir. The arches are round; those over the doorways are of one piece of stone, elaborately carved in low relief. Some of the windows have a singular resemblance to Moorish traceries. The carving on the doorposts is extremely curious.

If the traveller should be at Oviedo on the 25th of July (St. James), he should by no means omit to go to mass at Sta. Maria de Naranco and see the procession go along to San Miguel. The peasants with their offerings of cows and heifers, their horns gaily decorated with ribbons; the beautiful scenery, the architecture, and picturesque groups, make a picture which can with difficulty be

† For further details, read 'Gentleman's Magazine,' July, 1865; 'Recuerdos y Bellezas de España, Parcería.'

equalled. According to Mariana (vii. 13), the cost was paid for out of the spoil taken at Clavijo, where Santiago fought in person; this side of the hill was then covered with houses, which disappeared when Alonso el Magno (circa 935) fortified Oviedo. Morales, in 1572, describes the ruined traces of the palace of Ramiro; several fragments are still encased in the more modern buildings. The *Roman Aqueduct* near the Stat. is interesting.

The country walks around Oviedo are varied and beautiful. There is good fishing at (5 m.) Barco de Soto, near the stat. of Las Segadas, and the return journey may be made by rly.

It is a pleasant walk or drive of 5 m. to the warm Baths Las Caldas, S.W. of Oviedo. The road skirts the Campo San Francisco on the l. Omnibus several times a day. Season, 1 June to 30 Sept. The waters (106° Fahr.) are impregnated with carbonate of lime, and are prescribed for rheumatic and digestive maladies. The parish ch. of San Juan de Priorato, and an ancient castle, deserve a visit. The ch. has a good Romanesque apse.

At Cristo de las Cadenas, 2 m. from Oviedo, the panorama is splendid in all directions. The Peña de La Magdalena lies to the S., to the E. the mountain range of Morcin, and to the W. Pellafor. The sunsets are superb.

Rly. to Trubia (Rte. 47); coach to Aviles (Rte. 51); coach to Santander (Rte. 42); carriage-road to Covadonga (Rte. 43).

Leaving Oviedo, the rly crosses the river Nora before reaching

95 m. Villabona Junct. [Branch Rly. N.W. to (12 m.) Aviles (Rte. 51).]

Here the line ascends to cross a range of hills which it penetrates by two tunnels, and crosses a valley on the fine \*viaducto de la Selguera, 200 yds. along. Another lofty stone viaduct is traversed just before arriving at

100 m. Serin Stat. and the train descends to

104 m. **Veriña Stat.**, a holiday resort of the middle classes at Gijón. Here is an ancient ruined fort.

107 m. **GIJÓN Stat.** (17,000), the most important of the Asturian seaports, is built on a projecting low peninsular headland, under the hill of Santa Catalina. The Inns, and the busy part of the town, are placed on a narrow isthmus, with the port on W., the bathing sands and open sea E., and the headland rising N. Gijón has gained immensely in importance of late years. It is the Gigia of the Romans. The name *Gyhon*, "valley of grace," is Syrian. The Roman town was used by the Moors as a quarry, from which was taken the material to construct the frontier defence. The town then occupied the area of the suburb of Cima de Villa. After the loss of the Battle of Canicas, its Moorish governor, *Munusa*, surrendered the town to Pelayus, who entitled himself Conde de Gijón; it subsequently became strong enough to beat back the Norman invaders in 144.

Under the E. slopes of the promontory a pleasant avenue with a sea wall leads to the parish ch. of San Pedro, an uninteresting building in a fine situation. At the end of the S. aisle is a poor bust and inscription on slabs of serpentine to the memory of Gaspar Melchor Jovellanos, a benefactor of the town and a great and true patriot, born here on Jan. 5, 1744. Behind the ch., to the l., a path leads in 10 min. to the top of the headland of Santa Catalina, from whence there is a fine sea view. The mole guarding the good little port below forms an agreeable promenade. Returning to the isthmus along the busy quay, we pass on the l. the fine mansion of the Marqués de San Esteban, a little S. of which, running E. and W., is the Calle de San Antonio. From this thoroughfare a street leads S. in a straight line to the Instituto Asturiano, founded by Jovellanos in 1797, with a tolerable library, and collection of 796 original drawings collected by Cean Bermúdez, of which 238 are

Italian. The \*drawings are arranged and classified in a room on the rt., which the porter will open (50 c.); the best have been photographed. Among the most remarkable are the first on l., by *Benozzo Gozzoli*, from the Campo Santo of Pisa; *Masaccio*, a male figure; several fine drawings in the manner of Michael Angelo; *Lippi*, a charming representation of a child; after *Rafael*, copy from the *Arazzi*; *Salvator Rosa*, 4 children's heads; *Titian*, a kneeling Doge; *Veronés*, figure of a saint crowning a child; *Albert Dürer*, a fine pen and ink drawing representing the Death of the Virgin, with studies for the same pictures; *Callot*, landscapes and figures; *Arfe Villafañe*, studies of male figures. In the central row on the table are 25 drawings by *Alonso Cano*; *Antonio del Castillo*, 45 drawings; the best are the head of a Roman Emperor; studies of female heads; and some figures of Apostles. *Murillo*, 7 drawings; *Vargas*, camels. *Zurbaran*, two, very good. *Becerra*, two excellent anatomical drawings. *Careño*, nuns at prayer. *Velazquez*, 6 drawings, on the E. wall, with others of the Valencian school.

In the courtyard, on the rt. is the Biblioteca, on the l. a boys' school. Beyond the court is a spacious garden.

Jovellanos died a miserable persecuted man at Vega, Nov. 27, 1811. Cean Bermúdez, the author and excellent writer upon Spanish Art, was also born at Gijón.

Here, in the time of Philip II., the Invincible Armada was repaired. Toreno and the Asturian deputies sailed from here May 30, 1808, to implore the aid of England to save them from Buonaparte. The first quay was constructed, 1552-4, by Charles V. A new one was built by Pedro Menéndez in 1768, and enlarged in 1859 at a cost of 65,000l.

The port is the best and safest on the N. coast, and is much frequented by trading vessels. The chief exports are apples and nuts, of which enormous quantities are sent to England; coal from Mieris, Sarna, and Langreo; iron

from Felguiera and Mieris. Jet from the mines of Villaviciosa is also sent to Whitby, but the trade has lately much declined.

The tobacco manufactory employs 1800 female hands, and the railway workshops, glass and pottery works, iron foundry, &c., impart great activity to the town. There is here a well-supported Protestant school. S. of the town, at the end of the wide Calle Corrida, is the Arco del Infante, erected by Charles III. in memory of Pelayo. Gijon is a much-frequented sea-bathing resort during the summer months.

A pleasant walk or drive may be taken to (3 m. E.) *Somio*, where is a charming villa of the Duque de Tarancon, and other country houses. 3 m. further (S.E.) is *Deva*, with a ch. of 1006. The interior is not remarkable, but outside the N. wall are some curious arches, and over the entrance door a long Latin inscription. In an adjacent farmyard are two fine Byzantine capitals and some wooden figures of Saints. The Conde de Revillagigedo has a delightful villa here.

Rly. to Noreña and Pola de Laviana (Rte. 45); coach to Villaviciosa and Rivadesella (Rte. 44).

## ROUTE 42.

OVIEDO TO SANTANDER, BY INFUESTO AND LLANES (THE COAST ROAD).

150 m. Coach and Rail.

Leaving Oviedo, the narrow gauge Rly. passes through a flat country to

6 m. The hermitage of *San Martin de Argüelles*, a building of the 12th centy. (Rte. 45).

About a mile further the rly. between Gijon and Sama is crossed at Noreña, and we reach

10 m. *Pola de Siero*, a considerable mining town.

13 m. *Villaviciosa* Stat. (Rte. 44) The town lies at some distance on the l. The road thither passes (3 m. l.) the ch. of *Narzana*, well worth the attention of the antiquary.

18 m. *San Bartolomé de Nava*. The ch. is Romanesque; in a little court near the apse there is a small Byzantine window. To the S. rises the *Monte Peña Mayor*, clothed with rich pasturage to the summit. 3 m. S. is the fertile valley of *Fuente Santa* and the mineral springs of *Buyeres*, the hot sulphurous waters of which are held in much repute for the cure of skin and scrofulous diseases.

The Rly. descends the valley of the *Piloña* to

26 m. *Infesto*. Here the diligence must be taken.  $\frac{1}{2}$  m. W. is a cave sheltering three chapels and a priest's house, at a bend of a tributary of the *Piloña*, called *la Virgen de la Cueva*. A little below the town is the spot where Pelayo forded the river and escaped from the Moors on his way to *Covadonga*.

30 m. *Villamayor*. Here is a ruined ch., consisting of a nave formed as a simple oblong, 40 ft. by 18 ft., and a chancel ending in an apse 15 ft. by 88 ft. In the exterior of the apse are engaged pillars and round it runs a rich arcade with billet mouldings. The pronounced character of the Romanesque work forms a marked contrast to the ch. near Oviedo. There are some curious sculptured figures on one of the jambs of the S. entrance, representing part of the story of the death of King Favila and the interesting primitive Ara. It is now misused as a cemetery.

33 m. *Sebares*. Here a curious limestone cliff overhangs the rt. or N. bank of the river, giving its title of *Peñalva* to the count owning the adjacent palace.

41 m. *Las Arriendas*, at the junction of the *Piloña* and *Sella*. Carriage-road to *Cangas de Onís* (Rte. 43).

Hence the road follows the valley of the *Sella* through very pleasing scenery.

53 m. **Rivadesella.** On the W. bank of the river is a grotto of stalactites, discovered in 1869. 3 m. up the river on the same side is a natural tunnel, used as a road for the peasantry for driving their carts. Rivadesella is one of the best ports on the coast, and has a fair quay. The beautiful *Sella* comes down from Cangas de Onís: the fishing higher up above the junction with the Piloña, near Arriondas, is good. The whole road to San Vicente is intersected by a number of trout streams. Coach to (18 m.) Villaviciosa (Rte. 44).

67 m. **Naves.** Here, at the priest's house, are kept the keys of the very interesting ch. of

70 m. **San Antolín de Bedon,** built in 1251. It stands on a lonely meadow close to the sea, and is abandoned to ruin. The ch. has nave and aisles, terminating in semicircular apses: in the one to the rt. may be seen the original ara. The font has been removed to the village ch. of Naves. The monastery is used as a farm house.

81 m. **San Salvador de Celorio,** founded 1017, is a monastery with interesting Romanesque remains.

85 m. **Llanes (2200).** A small port. The ch. is an interesting example of Gothic architecture with Romanesque ornamentation, and has a good retablo, German in style, of the beginning of the 16th cent., similar to the one at Santillana (Rte. 10). In the Sacristia there is a silver Gothic monstrance and other ch. furniture of the 18th century.

98 m. **Bustio,** on the estuary of the Deva, which divides Asturias from the province of Santander: opposite is

99 m. **Unquera.** For the journey by coach thence to (33 m.) Torrelavega Stat., and rly. to (18 m.) Santander, see Rtes. 10 and 9.

## ROUTE 43.

OVIEDO TO SANTANDER, BY CANGAS DE ONÍS AND COVADONGA (THE INLAND ROAD).

95 m. Carriage and Rail.

From 41 m. **Las Arriondas** (Rte. 42) this road turns S.E. to

2 m. **Villanueva**, most picturesquely situated. The ch. of San Pedro, founded by Alonso I., ob. 757, and rebuilt in the 12th cent., has representation of the death of King Favila while bear-hunting, or Valentine and Orson, on the capitals of the doorway.

4 m. **Cangas de Onís** (canicas, *conchas*, the shell-like broken valley). This former residence of the kings of Asturias is now an obscure town (5500). The *Sella* is here crossed by a very remarkable bridge, similar to the Puente del Diablo at Martorell: it consists of 3 arches, and is of very fine proportions. Trout-fishing above the bridge during the months of April, May, and June. The ruined chapel of *Santa Cruz*, built over a \*Celtic tumulus, so called from the cross of Victory, was founded in 735 by Favila: an original inscription of the time remains, a most singular philological relic, and much discussed from Morales down to Caveda. It is now in the safe keeping of Don Antonio Cortez, in the town. On the sierra above, Favila killed a bear with his spear, and the *lancia*, a true Iberian weapon and name, still may be traced in the poles of these mountaineers, who are great single-stick players. They handle their shillelahs with Irish goodwill and dexterity, and frequently beat away the bayonets of the troops sent out to put down smuggling.

Into those glens the remnant of the Goths fled after the fatal battle on the Guadalete, in 711. Here Pelayus, Pelayo (whose father Favila—the Fáfila of Arab historians—son of king Chindasvinto, had been murdered by the usurper Witiza), rallied a few brave men, and 7 years afterwards (in 718) gained a victory over the Moors,

which delivered Gijon and all this nook of Spain from the Moorish invader.

Near Cangas de Onis are exceedingly rich mines of copper and carbonate of zinc, the latter perhaps the richest of its kind in Enrope, yielding 80 per cent. of pure metal. It can only be worked four months in the year on account of the snow.

#### *Excursions South of Cangas.*

[A pleasant walk or ride may be taken by following the right bank of the Sella to the confluence of the Dobra, which descends from the extreme eastern point of the Picos de Cornion. The Sella is followed as far as (8 m.) Puente de los Grazos, where the road divides. Bearing rt., the Sella is crossed by a rough road formed by planks nailed against the rocks, called los corredores (not fit for timid persons), and the track ascends through fine forest scenery to (24 m.) Sobrefoz and (30 m.) Puerto de Ventamella (4520 ft.), whence the traveller may descend to (33 m.) La Uña, in the province of Leon.

From La Uña a rough track W. follows the *Esla* to its source near the (8 hrs.) Puerto de Tarna (2975 ft.), whence the Infant Nalón begins to flow N.W. to

(8 hrs.) Pola de Laviana (Rte. 45).

Following the l. hand road from Puente de los Grazos, we reach Sames, 8 m. from Cangas, with a decent Inn.

After leaving Sames the road passes by the *Escobios de la Mofeca* through a narrow valley, to (18 m.) *Herrería de Caneja*, where hospitality is afforded to the traveller at the forges. Here begins a gorge of 7 or 8 miles, full of picturesque effects, the *Escobios* (fantastic rocks) being everywhere remarkable. At the (16 m.) village of *San Ignacio el Veyo* on the rt., the priest's house will furnish a bed.

The high road reaches as far as (21 m.) *Riveta* (1750 ft.), a village of the Province of Leon, from whence the return journey to Cangas may be made by the (2 hrs. N.) Puerto de Beza, 3 hrs. S.E. of Sames.]

Leaving Cangas, the high road

follows for 2 m. the course of the Buena, as far as its junction with the Soto, where it turns due S., traversing the *Campo de la Jura*, where Pelayo took the monarchical oath after the victory at Covadonga. Near the spot a very ancient house is still standing. 2 m. beyond the confluence of streams is *Rieca*, where the road bears S.E., and reaches, 3 m. further,

**COVADONGA.** Below the village, on the rt. bank of the stream, is an *Obelisk* erected by the Duke de Montpensier on the "Campo del Rey Pelayo," where Pelayo was proclaimed king. The valley, a perfect cul-de-sac, makes a sharp turn just before you reach the cave, which faces E. and is excluded from view by projecting rocks.

The Cave itself, fringed with ivy and ferns, encloses a deep pool of clear water, the source of the *Auseva*. It is approached by a common stone staircase from the monastery, which greatly mars the simplicity of the scene. From the top a wooden balcony is carried across in front of the inner cave. On the other side a tawdry sham Gothic chapel has been erected to replace the curious old wooden one burnt down in 1775. A Cathedral is in course of erection on a rocky promontory facing the sanctuary. Space has been obtained partly by levelling the summit of the rock, and partly by a massive embankment. This work, together with the completed Nave, has already cost 696,484 pes. (27,859l.), and an allowance of 80,000 pes. is now granted by the Spanish Government for the continuance of the building. The foundations of the Church, and part of its walls, are of solid rock. The hero's romantic tomb† should be visited, a simple stone sepulchre. On each side spring from the earth most delicate ferns. Below are traces of a Roman camp, and at *Corao*, in the village, Roman remains are frequently found. La Cueva de Auseva is the place whither Pelayus fled, as David did to that of Adullam:—

"Covadonga, el sitio triunfante  
Cuna que fué de la insignie España."

† See Southey's 'Don Roderick.'

It might well contain the 800 Spaniards, the Marathon band that annihilated 300,000 Moors, *como cuenta la historia*. Pelayus, the Dux or Duke of the Goths, died in 737, having reigned 18 years. He was buried in the small ch. of Santa Eulalia, built by him at Abamia (see below); nor to this day is any dead body allowed to be placed in the site where his corpse was laid until it was removed to the Cueva.

This victory was the first serious blow dealt to the Saracenic invaders, who afterwards became chary of approaching the mountains: it proved a diversion, and raised up a new enemy in the flank of the advancing Moor, who, now occupied with a resistance at home, could ill spare troops for distant conquests beyond the Pyrenees: thus the warlike French gained breathing-time and organised resistance, until Charlemagne rolled back the torrent, and planted the cross on the banks of the Ebro itself.

According to Bishop Sebastian ('Esp. Sag.' xxxvii. 79), 124,000 Moors were killed in the valley of Covadonga, and 63,000 were drowned under Monte Amosa, when, according to Paulus Diaconus, "the rest they ran away" into France, where 375,000 were killed. These statements are, in sober truth, things of romance: thus, according to Don Quijote (ii. 1), Orlando himself killed 2,200,000 of king Agrican's army. Those who now tread these narrow defiles of Covadonga will, as at las Navas de Tolosa and Salado, see the impossibility of moving, to say nothing of feeding, not 500,000, but 20,000 men; the true solution of all these *cuentas* will be to read hundreds instead of thousands. The Moorish annalists treated their conqueror Pelayus with Chinese politeness, calling him a "contemptible barbarian" — "One Belay, who roused the people of Asturish." He was "despised" by the Viceroy, Al-horr, as only commanding 30 men ('Moh. D.' ii. 34, 260). Pelayus in reality was a true warrior of Spain, i.e. a *Guerrillero*, a Sertorius, Cid, Mina, Zumalacarreñ, in short a Christian Abd-el-Kader.

Travellers should endeavour to be at Covadonga on the 8th September, when the great yearly festival takes place. The scene is most striking; the place is thronged for three days with peasantry who come from immense distances, to bring offerings and fulfil vows made; many come in their shrouds and penitents' dresses, carrying tapers. The night before, great bonfires are lit, fireworks are let off, and the people, who do not behave in an edifying manner, dance and eat and drink all night. Mass is said in the open air, and the effect is most picturesque,—the rows of peasants' earnest heads, the lighted candles, vestments, and glorious scenery. The sermon is preached from a pulpit hung on to a walnut-tree. After Mass the Virgin is carried in procession, followed by the pilgrims. It is advisable to secure rooms at the Posada beforehand, or procure an introduction to some of the clergy at Covadonga, who with great civility offer beds and their table to any travellers. The posadas are over-crowded and unpleasant on those days.

2 hrs. S.E. from Covadonga is the Llano de Comeya, a vast amphitheatre surrounded by precipices.

There are three ways of ascending to the Lago de Enol, a mountain lake S. of the Llano,  $\frac{3}{4}$  m. in diameter; the view of Peña Santa and Picos de Cornion from the Vega is very fine. One is by the direct road, another by the Vega de Comeya, and the third through the valley of Orandi. The best way is to ascend by the second road, and return by the third. The valley of Orandi ends at the Peña de Covadonga—the stream that waters the valley enters the cave, goes through the rock, and reappears as a cascade over the chapel at Covadonga.

The sportsman should particularly look out in the hills for the *Rebeco*, a sort of chamois: he will also find an abundance of *caza mayor y menor*. The naturalist may pass his time in zoologizing and botanizing.

The peasants will point out to the curious in such matters the rivulets that once ran rivers of Moorish blood;



they will also show the boulders of granite hurled on an infidel foe, on the rocks the hoof-marks of the mule of Pelayus, and the carvings (at *Abamia*) of the Devil carrying off the traitor-bishop Oppas.

From Covadonga, the carriage-road returns to the (5 m.) confluence of the Buena and Soto, and runs E. to to (9 m. from Las Arriendas)

*Abamia*, the burial-place of Pelayo. Hence it ascends to cross the ridge of the (14 m.) Onís, and follows the course of the Bedón to

26 m. San Salvador de Celorio, where it joins Rte. 42. Hence to Torrelavega, 51 m. (Rte. 10).

## ROUTE 44.

GIJÓN TO RIVADESELLA, BY VILLAVICIOSA. Coach. 82 m.

14 m. Villaviciosa (1850). This town is the capital of the district which produces so many nuts (*avellanas*). In the ch. of Sta. Maria, the rose-window at the W. end and the clerestory are very remarkable. Here the lover of old houses may look at La Casa de Vaqueros, in which Charles V. slept, Sept. 19th, 1517, on landing, having supped on fried sardines—the walnut table remains. The cider made here is excellent. The cura of *Fuentes*, who lives in the town, has charge of a fine ecclesiastical cross of the 11th century.

### Excursions from Villaviciosa.

(1) 1 m. S.E. is *Fuentes*. The ch. is well worth a visit; it is ascribed to the 10th centy.

(2) 3 m. N.E. overlooking a desolate valley, is the hermitage of *Nuestra*

*Sra. de Sebrayo*; the church is an indifferant example of Romanesque architecture.

(3) 1½ m. further E. is *Priesca*, a remote village, having a fine church, consecrated in 915, in good preservation. The plan is similar to that of Santullano at Oviedo. In the chancel are curious screens of jasper, carved into a rude latticework, which formerly were placed between the side pillars, enclosing in the centre of the ch. a space destined for the choir, as at San Clemente in Rome: the remaining fragments are unfortunately lost. This is the only instance of the kind existing in Spain.

(4) 1 m. S. of Villaviciosa, at the junction of several fertile valleys, is *Amandi*. The church is one of the most elaborate in the Asturias; it was built in 1134. The apse, which was taken down and replaced stone by stone in 1780, has finely carved capitals and pointed arches.

(5) 5 m. S.W. of Amandi, following the stream, is the monastery of *Valdedios*, founded by Benedictines in the 9th centy. The original church is perfect; it was consecrated by 7 bishops, A.D. 893. It consists of nave, aisles, transepts, and 3 apses, and is second in interest to none in Asturias. The cloister on S. side has Moorish windows, and there is a fine doorway. Close by is the new Ch. of San Salvador, a spacious Romanesque building, completed A.D. 1218. On the left of the high road, at a great elevation, stands the hermitage of *Nuestra Señora de Arbazal*, only worth visiting for the sake of the fine view.

(6) *Valdebarzana*, 5 m. S. of Amandi, is well worth the archaeologist's attention. There is a curious inscription on the outer wall.

4 m. W. of Amandi, up the stream, is *San Pedro de Villanueva*, with good Romanesque work. Over the doorway is a tombstone carved in the early Christian manner. The fine yew-tree still exists. The ornamentation of this ch. is thoroughly in the Latin Byzantine style.

In a village near (ask the cura) there is a good Byzantine font.

(7) S. Lazaro de Llorasa, built by Doña Urraca, in the 11th centy., for lepers, is another good example of Romanesque architecture; it is situated about 5 m. N. of Villaviciosa.

(8) 3 m. W. is Sariego-muerto; the ch. is also Romanesque.

The valleys around Villaviciosa afford endless rambles; carry sketch-book and rod. The road continues to 32 m. Rivadesella (Rte. 42).

## ROUTE 45.

GIJON TO POLA DE LAVIANA, BY NOREÑA. 33 m. Rail.

This rly., constructed entirely for the utilizing of important coal-pits and iron-mines, runs through an exceedingly picturesque country to

14 m. Noreña Stat. Less than 2 m. S.W. is the ch. of San Martin de Argüelles, where a votive inscription has been found of the 6th centy., interesting as being the primitive record of the earliest Christian ch. in Spain.

24 m. Sama Stat. (2700), with extensive iron-foundries. The Nalon flows through vast deposits of coal which, like many other buried treasures in Spain, have long been neglected by the natives until the foreigner came to do the work. The peasants used to scrape out a little, and carry it on muleback to Gijon, where a load, worth 8d. at the pit, sold for 2s. This establishment at Nalon is one of the most important in the district. The coal-beds in some places run 13 feet thick, but the average is between 3 and 4; it is of medium quality and free from sulphur, but cannot compete with the English. The richest of these mines

is that of Santa Ana, 2 m. E. of Sama.

The rly. continues to

33 m. Pola de Laviana Stat., a charming centre for the angler and artist (2200).

## ROUTE 46.

PONFERRADA TO VILLAFRANCA. EXCURSIONS IN THE VIERZO.

From Ponferrada the train follows the main line to

10 m. Toral de los Vados Junct. Stat. (Rte. 40), where carriages are changed, and the branch rly. runs to

16 m. VILLAFRANCA DEL VIERZO (4500), a picturesque town on the threshold of a semi-alpine district, and a good starting-point for numerous excursions. It stands at the confluence of the Burbia and Valcarce, both capital trout-streams, crossed by bridges. The large square fortress-mansion at the entrance, with round towers at the corner, which belonged to the *Alva* family, is now a prison.

This town, formerly the halting-place of the French pilgrims bound to Santiago, was hence called *Villa Francorum*. Given to a brotherhood of monks from Cluny, the name of the present *Colegiata* retains the origin in the corrupted *Nuestra Señora de Cruogo*, or *Cluniego*.

The enormous Franciscan convent which overlooks the town on the rt. was founded to expiate his proportionate crimes by Don Pedro de Toledo, the Viceroy of Naples, who, aided by Paul III., tried to introduce the Inquisition. The populace, in profane joy at this persecutor's death, exclaimed, "He has descended into hell for our salvation."

He bequeathed to the monks his fine library of Greek manuscripts, lost for ever when the village was sacked in 1810.

This is an excellent starting-point from which to make excursions into *El Vierzo* (corrupted from the Roman *Bergidum*), which is one of the most interesting nooks in the whole of the Peninsula, although all but unknown to the English sportsman, angler, antiquarian, and artist. The traveller should visit this district from June to September: engage a local guide and attend to the provend. There are no inns, but rough, homely quarters are everywhere obtainable.†

The *Vierzo* extends about 32 m. W. to E., by 25 m. N. to S. In the vicinity of the lofty mountains the winters are long and exceedingly cold, but the summer and autumnal months are delicious. The great Asturian chain of alps slopes from *Leitariegos* to the S.W., parting into two offshoots; that of *El Puerto de Rabanal* and *Fuencabadon* (*Fons Sabatonis*) constitute the E. barrier, and the other, running by the *Puertos de Cebro* and *Aguar*, forms the frontier; while to the S. the chains of the *Sierras de Segundera*, *Sanabria*, and *Cabrera* complete the base of the triangle: thus hemmed in by a natural circumvallation, this valley, or rather crater, was doubtless once a vast lake, the waters of which have burst a way out through the narrow gorge of the *Sil* by *Val de Orras*.

The crystal streams which rise in the snow-clad *sierras* descend into lochs, and feed these rivers, which teem with trout and other fish, whilst the woods and aromatic wastes abound in game (*caza mayor y menor*) of all kinds. Here grow hay, turnips, and potatoes, rare productions in the *tierras calientes*; while the verdurous meadows and thyme-clad hills afford pasture for flocks of sheep, to tend which is one great occupation of the simple primitive

† Consult for ecclesiological details, Southey (*Letters*, i. 105; '*Viaje de Morales*,' fol., Madrid, 1765; and '*España Sagrada*,' vols. xiv. xv. xvi., with their maps (of bishopric of Astorga), by Manuel Sutil, and (of Orense) by Joseph Conide.

natives. This fertile and beautiful valley, shut out, as it were, from the world, attracted the notice of the recluse of the 7th centy., who here found nature enthroned in loneliness, whilst the hermit's simple fare—water and herbs—was abundant. Accordingly the *Vierzo* became a *Thebais*, and rivalled the holiest districts of Palestine in the number of its sanctuaries and saints, which, says Florez ('*Esp. Sag.*,' xvi. 26), God alone, who can count the stars of heaven, could enumerate. The first founder, A.D. 606, was *San Fructuoso*, the son of the count or petty sovereign of *El Vierzo*,—a sheikh shepherd, whose wealth consisted in herds and sheep; his heir preferred flocks of holy monks. Having surrendered his worldly goods, he settled in the *Puerto de Rabanal*, and founded the convent of *Compludo*, situated at the foot of *Monte Foncebadon*, near the source of the *rio Molina*. The fame of his sanctity, and the number of his miracles, attracted so many disciples, that *Fructuoso*, to escape the pressure from without, retired from one cave to another, and once was nearly killed, having been mistaken for a wild beast by a hunter. His biography was written by *Valerio*, one of his disciples. At the Moorish invasion these Christian valleys were ravaged, the monks dispersed, and their edifices destroyed; but the *religio loci* was indestructible, and when the Gothic kingdom grew in strength, a second founder arose about 890 in the person of *San Gennadio*. The infinite number of early monasteries is referred to in the '*Esp. Sag.*,' xvi. Some of them have crumbled away from sheer age, others have been converted into parish churches for their respective hamlets, and many were burnt by the invaders.

To the military man the *Vierzo* is interesting as being the line by which *Soult* retreated in 1809, after he was so signally surprised and so soundly beaten at *Oporto* by the Duke.

#### *Convents and Excursions in the Vierzo.*

Although *Villafranca* is the most central point from which to start upon

a walking or riding tour, yet Ponferrada, Puebla de Sanabria, and Puente de Domingo Flores form also equally convenient starting-points, the above named towns being placed respectively around the circle within which these monasteries and trout-streams are enclosed. The chief monasteries are **Santiago de Peñalva** and **Carracedo el Real**. The best trout-streams are the Tera, Eria, Tuerto, and Orbigo—tributaries of the Esla—and the Cabrera, Burbia, and Cua—tributaries of the Sil.

(1) The artist should by no means omit to make an excursion of 3 days to the highly interesting hermitages of San Fructuoso and San Gennadio, and to **Santiago de Peñalva**, one of the earliest monasteries in Spain. Leave Ponferrada early with horses or mules and a local guide. After crossing the river Boeza, an hour's riding will bring the traveller to **Molina**, a village placed on the river of the same name, a tributary of the Boeza, which flows from the Puerto de Rabanal. From thence by a steep path to the river **Molina**, which divides itself into two streams flowing into the valley, between which is the spur of the **Puerto de Rabanal**. Shortly after the village of **Compludo** is reached, most delightfully situated at the entrance of a narrow plain watered by a stream and shaded by fine walnut-trees. The only thing which remains of the monastery is the Church, an unpretending building with a handsome roof in the chancel—late Gothic. Leaving Compludo by a steep path towards the ridge of the mountains on the N. side, the views from which are superb, **Espinosa** is reached. It was formerly an ancient monastery; all that now remains is the Romanesque tower in the church. From thence to **San Cristobal**, where rough accommodation may be found to pass the night. Start early next morning over fine heath-clad mountains, to the village of **Peñalva**. Outside the church is unpretending. It was built circa A.D. 931–951 by Bishop Salamon to enclose the saint's mortal remains. This edifice is mentioned in documents [*Spain*, 92.]

of 1078–1163, and was found perfect by Florez in the 18th centy. (For further details, consult the 'Gentleman's Magazine,' Feb. 1865.) This interesting church is an oblong building, 40 ft. long by 20 ft. wide, divided into a nave and chancel of nearly equal dimensions by a horse-shoe arch, supported on marble pillars projecting from the side walls, over which a wall is carried to the roof, pierced near the top by an opening with another horse-shoe arch. The roof of the nave is a round vault, the chancel rises to a square lantern, the wooden roof of which is flat, and shows traces of colour. The windows throughout the building are small square holes; the main entrance to the south of the nave is formed of two horse-shoe arches, supported by marble pillars; one stands in the middle: the whole is supported inside by a larger arch of the same shape. At E. and W. there is a semicircular apse with a dome. All the pillars inside are of marble with ornamented capitals. The eastern apse contains the high altar—that to the W. plain stone slabs, the tombs of San Gennadio and San Urban. One of the jambs of the N. door has an inscription to an Abbot Esteban, A.D. 1132. Another inscription near the main entrance gives the year 1105 as the date of re-consecration. **Santiago de Peñalva** is one of the rare specimens of a Christian church built originally in pure Moorish style. It is coeval with the sanctuary of the Mosque at Cordova, and not of it.

Half an hour's walk from the church is the Cueva del Silencio, where San Gennadio retired during Lent; on the 25th of May it is much resorted to by peasants from all parts of the Vierzo.

From **Peñalva** continue 4 miles north through forests amidst splendid scenery to **San Pedro de Montes**, the second retreat of San Fructuoso. This village is beautifully situated by a gorge which descends the valley, from beneath the heights of the **Sierra de Aguiana**. The monastery is in ruins; the church Romanesque. Here San Gennadio died, and bequeathed to the convent his curious library. **Morales** saw some of

the books ('Viaje,' 173), but they had then been much injured. Above **San Pedro**, on the mountain, is a chapel consecrated to the Virgin, to which many resort on the 15th of August. From **Montes**, descending to the Ora by a lovely valley through vineyards, Ponferrada is reached—a ride of about 9 miles.

(2) An excursion may also be made to the Royal Cistercian monastery of **Carracedo**, on the rt. bank of the Sil, equi-distant (about 10 m.) from Ponferrada and Villafranca. Founded in 990 by Bermudo II. for the place of his sepulture, it was restored in 1138 by Sancha, daughter of Queen Urraca. Although sadly out of repair, it still preserves remains of great interest, such as the original doorway, upon which is represented the figure of Christ and emblems of the Evangelists, and on each side two interesting statues of Abad Florencio and the Emperor Alfonso VII. The Sala capitular is interesting, and part of the convent, which is said to have been the royal palace. The whole building is of the 12th centy. The archives were burnt during the French invasion, and the library was extensive, until the monks, as Morales tells us ('Viaje,' 170), gave the books away for old parchment.

(3) Take a local guide and make your way to **Puebla de Sanabria**, a two days' journey (about 50 m.) across the mountains by San Cristobal, 2 hrs. S.E. of Ponferrada, above which are magnificent views of the Vierzo and Asturian chain, extending from the Galician mountains to the Picos de Europa. Thence to Truela, a poor mountain hamlet with a miserable taverna, where, however, bacon, eggs, and wine may be obtained. From Truela a rough and steep path across the sierra descends to Donei, 8 m. from Sanabria (Rte. 49).

## ROUTE 47.

### PONFERRADA TO OVIEDO, BY CANGAS DE TINEO AND TRUBIA.

Bridle road, coach, and rail.

From **Ponferrada** (Rte. 40) the bridle path runs N., at some distance from the rt. bank of the Sil, to

12 m. **Toreno**, in the midst of a wild uninhabited district. Carriage road thence through a beautiful country to

22 m. **Palacios del Sil** (2260). Here the road turns N.E., and follows the rt. bank of the Sil to

27 m. **Villarino**, where the ascent begins by zigzags to the

33 m. **Puerto de Leitariegos** (5075 ft.). The inhabitants of this district (called **Las Brañas**, a word meaning a "high place") are breeders of cattle, and live in small hamlets composed of chalets, *chozas* (mountain huts), like the *Bordas* of Navarra, to which they migrate from the plains during the spring and summer months. They are an isolated race, living apart from their fellow-men, and probably descendants of Moors. The term *vaquero* (breeder of cattle), by which name they are known, is one of deadly affront. Jovellanos wrote a paper on them. These nomad pastoral shepherds remove in caravans like gipsies, carrying all their household goods, children, and cattle. They thread in summer the intricate passes or the elevated heights, where they pasture their flocks, and make provisions of hay for winter, herding entirely with their cattle, and holding no commerce with the villagers below, or even with the other *Brañas* on high. Each little clan stands alone and aloof, shunning and despising its neighbour: they fence themselves in against mankind,

as they do their flocks against the wolf. They never marry out of their own tribe. These Bedouins of the mountain have retained many ancient observances, especially as regards their dead and funeral rites.

This is the old road followed by the *Maragatos*, which was taken by *Gil Blas* on his way to Madrid.

Hence the road descends, following the course of the Naviego, to

50 m. **Cangas de Tineo**, shut in by high hills at the junction of the Luinia and Narcea. Here is a curious bridge, with two arches at angles to each other.

Continuing along the rt. bank of the stream, we reach

52 m. **Corias**, a huge monastery founded in 1032; rebuilt in the last centy. The road now crosses repeatedly the tortuous river, and descends to

70 m. **Tineo**, picturesquely placed on a steep slope commanding fine views. The ancient house of Campomanes and the ch. and cloisters of the monastery opposite are worth notice.

[1 hr. W. of Tineo is **Obona**, a monastery dating from 8th centy.; the present building is of the 12th. Another hr.'s ride brings us to the ch. of **Barcena**, founded in 973, with a curious window in E. gable, and some internal pillars and arches; the rest is 12th centy.]

The road now ascends to

78 m. **La Espina** (2155 ft.), a village in a dreary upland; here the road to (20 m.) **Luarca** strikes N.W. (Rte. 51).

88 m. **Salas** (17,000). The ch. of **San Martín** outside the town has been built over the site, and with the materials of an ancient ch. of the 10th centy. A number of inscriptions of this period, alluding to an Abad **Alfonso**, have been let into the outer walls, and traces of ornamentation are visible in several places. The late

Gothic ch. of **La Colegiata** was founded by Cardinal Valdés (1568); his monument is a grand work, composed of twelve life-size statues on the l. of the high altar. Immediately behind the altar are the tombs of his father l., and his mother rt. The square tower in the Plaza is connected by an ancient gateway with the house in which the Cardinal was born.

90 m. **Cornellana**. The site of the defeat of **Nepociano** by **Ramiro I.**, A.D. 824. The interesting ch. of the monastery close to the Narcea was founded in 1024.

[13 m. S., up the valley of the **Pigüeta**, is **Belmonte**, a picturesque town, with a vast ruined monastery. It is approached by a striking gorge, the *Escobios de Belmonte*. 6 m. N. of **Cornellana**, reached by a good carriage road, is **Pravia** (Rte. 51).]

Continuing E., we reach, by many ascents and descents,

97 m. **Grado**. Nearly 2 m. further the **Nalon** is crossed by the fine bridge of *Peñafloz*.

107 m. **Trubia**. Here is established the important government artillery foundry. The situation is most picturesque, and the ch. remarkable. The valley of the river **Trubia** is worth exploring; an indifferent road, and a steam tramway for conveying the minerals, lead up to the Concejo of **Quiros**, where a French iron foundry exists. On the way the traveller may visit the interesting Romanesque chs. of (3 m.) **Tuñón**, (6 m.) **Villanueva**, and (9 m.) **Proaza**. The road ends at (12 m.) **Caranga**, 2 hrs. S.W. of which, near **La Plaza**, the centre of the Concejo, there is a very remarkable cavern, which has been little explored, about 1 m. long.

From **Trubia** a short rly. runs to (4 m.) **San Claudio** stat., where is a good Romanesque ch., and

8 m. **Oviedo** Stat. (Rte. 41).

## ROUTE 48.

MONFORTE TO TUY, BY ORENSE AND  
RIVADAVIA. 90 m. RAIL.

From **Monforte** (Rte. 40) the rly. follows the course of the Cabé as far as its junction with the Miño, and then accompanies the latter river through a most beautiful country, passing, however, no places of interest, to

29 m. **ORENSE** Stat., a mile N. of the town (14,000). The famous old bridge is crossed to reach the city.

This ancient town—**Aquæ Urentes** (Warmsee)—was celebrated in Roman days for its warm baths. The springs are three in number, *la Burga de Arriba, de Abajo, and del Surtidero*, the last of which is much impregnated with gas. They flow copiously from fountains one above another, close to the high road on the S.W. side of the town, and appear to be devoid of all medicinal virtues, being used as common hot water (151° Fahr.) for all domestic purposes. Partly on this account, they are reckoned among the three marvels of the city.

Orense is the capital of its province, the see of a bishop, suffragan to Santiago, and the residence of the local authorities. It was patronised by the Goths, and here the Suevi-Gothi first renounced Paganism.

The \***CATHEDRAL**, dedicated to San Martin, was founded so early as 550: the first edifice was restored by Alonso el Casto. The present Gothic ch. was raised by Bishop Lorenzo in 1220: its local patroness is Santa Euphemia—the well-speaking—her body was discovered by a shepherdess on the confines of Portugal. It is an almost unknown building of very high ecclesiastical interest.

At the W. end is a 12th-centy. narthex, enclosing a triple arch

adorned with large coloured figures, the central arch being divided by engaged shafts, and the upper part much injured by debased perpendicular insertions. The entire work is an obvious imitation of Santiago. The ch. has a nave and aisles of 8 bays with lofty pointed arches, lancet clerestory of single lights, no triforium, and transepts of transition character. Everything E. of them is modernized, except the vault of the chancel, and the lantern is late and poor. Both transepts are entered by a finely-sculptured round-arched doorway. There is no mistake about the antiquity of that on the S.; but much of the work on the N. porch, as well as on the main W. door, difficult of approach, suggests a clever imitation of Romanesque work in more recent times. Nearly all the capitals of the main columns supporting the roof have a capital on each side of them which has lost its shaft.

The large chapel of **Las Nieves**, opening out of N. aisle, has some good carving on its retablo. Next to it is the closed **Capilla de San Juan Bautista**, rebuilt in 1468 by the Conde de Benavente, in atonement for the ravages done to the cathedral during his family feuds with the rival house of Lemos. This chapel, entered by an excellent late-pointed doorway, has two fine windows of similar date within, filled with good old glass, in which the ch. is generally wanting. In making the circuit of the ch., several good tombs of bishops or others will be observed in arched recesses around the walls. There is one of remarkable merit on the l., after entering the N. transept. Facing it is the **Capilla del Cristo Crucificado**, founded in 1567 by Bishop San Francisco Triccio, to contain the wonderful image, **El Santo Cristo**, which was brought in 1330 from a small church on Cape Finisterre, and is accounted the second marvel of Orense. The chapel is overlaid with heavy and tasteless carving in wood, and the image, which resembles that of Burgos, has no artistic merit whatever. On the N. side of the chancel

is the tomb of Card. Quintana in Carrara marble by Sola, and facing it a finely sculptured early Gothic bishop's tomb. High up in the choir aisle N. are the empty stone coffins of SS. Facundo and Primivo, S. of Santa Eufemia. Almost beneath her coffin, on the l. in the S. chancel aisle, is the **Altar of Santa Eufemia**, with 3 small well-executed reliefs in silver, representing her martyrdom. In the **Sacristy**, close by, is a splendid silver gilt crucifix, beautifully chased in Gothic ornamentation, and enamelled with figures of the four Evangelists. Opening out of the S. aisle is a fine \*fragment of an unfinished early pointed Cloister, now modernized into a *Vestuario*. The *Silleria del Coro* is carved with saints on the N. and S., and Apostles on the W. side, with busts of saints in the lower row. Below the Apostles, Thomas Aquinas is honoured with a place beside the four Latin doctors, suggesting Dominican patronage or authorship. Above the stalls are small statues of children, later, but well carved. The *retablo* of the high altar has a figure of the patron saint, Martin of Tours, in the act of blessing, and various coloured scenes, relieved by numerous small white figures of saints under niches. A coloured relief on the N. represents the Martyrdom of SS. Facundo and Primivo, on the S. that of Santa Eufemia; the ashes of each rest in a cupboard below their respective reliefs.

N.E. of the cathedral a street ascends, bearing afterwards rt., to the **Convento de San Francisco**, now used as barracks, and commanding a fine view. The ch. has a good early pointed W. doorway and triple apse. In the N. apse are 2 sculptured perpendicular doorways, and in the S. an early pointed tomb. Permission must be asked of some officer, through the sentinel, to enter the beautiful \*cloisters. They comprise 60 arches under dog-tooth moulding, with coupled shafts standing free. The capitals are finely carved with foliage and figures, and there is no better 13th centy. work in Spain.

Near the S. extremity of the town is the ch. of **La Trinidad**, with a good early pointed W. doorway flanked by short round towers. The N. doorway is also of 13th centy. date, but the interior is late and uninteresting.†

A statue has lately been erected in the city to Fray Benito Jeronimo Feijóo (1676–1764).

The third marvel of Orense is its **Bridge**, strikingly picturesque, and rising rather steeply 135 ft. above the bed of the river Miño, as a safeguard against sudden inundations. It was built in 1230 by Bishop Lorenzo, and repaired in 1449 by Bishop Pedro de Silva, and is 1319 ft. long, the grand arch being some 156 ft. in span. There are 7 arches, of which 4, including the central one, are pointed.

Orense is good head-quarters for the angler. The best rivers in the vicinity are the Avia, Arenterio, Miño (higher up), and crossing it, the Sil, Cave, Nabea, Arnoya, and Limia.

**EXCURSIONS.** (1) A rough ride may be taken into the rich district called the **Coto Misto** (a sort of neutral ground) 25 m. distant on the Portuguese frontier; the inhabitants are Spaniards or Portuguese as it suits them. The exact line of demarcation between the two kingdoms is now uncertain, for the ancient documents were burnt by Soult during his retreat. The villages comprised within the district are three: Means, Rubiás, and Santiago de Rubiás. S. of the Misto is the **Raya Seca** or "dry boundary," so called because no stream divides the two kingdoms at this point, which adds to the uncertainty of the frontier.

(2) At **Celanova** (17 m. S.W., coach daily, fare 14r.) is the once wealthy abbey of Benedictines, founded in 973 by San Rudesinto, or Rusendo. In the garden is one of the oldest chapels in Spain, supposed to be the work of

† Consult for the cathedral, '*Noticias Históricas*,' Juan Muñoz de la Cueva, 4to., Mad., 1726.

For the diocese, refer to Florez ('*Esp. Sag.*,' xvii.), and the useful map by Cornide and Lopez., Mad., 1763.



Vivanus, and before 973. In the abbey church are the ancient sepulchres of Ilduara and Adosinda, the mother and sister of the founder, who was buried in a curious sepulchre supported on 4 pillars, and constructed after the fashion of that of San Torcuato, one of the companions of Santiago. His body was deposited by the Christians, at the Moorish invasion, at Santa Comba, distant 16 m.: being near the frontier, some Portuguese carried it off, when a mist came on, and losing their way they brought it to *Celanova*, whose convent bells began forthwith to ring of their own accord. There are two cloisters: in that called *El Procesional* are columns; in the other, more modern, is a handsome fountain. The sala capitular has a brick mosaic pavement. The Doric Church has two separate choirs with a carved door of communication, and walnut *silleria*. The convent is now occupied as a boys' school, under the direction of the Padres Escolapios.

Coach to Benavente (Rte. 49); to Santiago (Rte. 50).

Quitting Orense, the rly. follows the rt. bank of the Miño to

46 m. **RIVADAVIA** Stat. (5000), a picturesque irregularly built town on the Avia, which flows down from its rich basin and fertilizes the wonderfully productive soil. The ancient convent of *Los Dominicos* was the palace of the kings of Galicia down to the time of Garcia, son of Fernando el Magno. The sweet hams prepared in this district, like those of Santiago, are excellent, and the wines—rich and port-like—are renowned.

The ch. of *San Juan* has Romanesque remains, and that of *Santiago* is worth a visit. The Plaza, with its quaint town-hall, surmounted by a bell and much florid iron-work, and the characteristic and highly interesting scraps of domestic architecture in the streets, will amply repay the traveller for a few hours' halt in this old Galician town. In the neighbourhood are extensive tin mines.

The Avia is now crossed, and the train follows the windings of the Miño.

A group of white cottages on the opposite bank mark the frontier line of Portugal,  $\frac{1}{2}$  m. before reaching

60 m. **Frieira** Stat. The Portuguese town of Melgaço is soon observed on rising ground, below the slopes of the Outeiro Major (7880 ft.), the highest mountain in the country.

68 m. **Arbo** Stat. Here the scenery rises almost to grandeur, the river winding continually, and sometimes contracting to a gully between rocky cliffs, with foaming rapids. At

80 m. **Salvatierra** Stat. the rly. crosses the Tea on an iron bridge 110 ft. long, and passes a large fort on the l. The Castillo de Pela, a fine square tower topped with trees, is seen on the Portuguese bank, before reaching

85 m. **Caldelas** Stat. Close by on the l. is a small bathing establishment. The waters, hot and cold, are used as a remedy for enfeebled appetite and rheumatism. The rly. now descends, and presently affords a view of the interesting abbey ch. of Ganfei, with Valença beyond it, and, further to the rt., Tuy.

88 m. **Guillarey** Junct. Stat., where carriages are changed. Rly. onward to Vigo and Pontevedra (Rte. 53). The branch line does not always correspond, in which case an omnibus meets the train. (Fare to Tuy, 1 pes. inside; 50 c. outside.) The rly. curves to the l. through a wood, and crosses the Louro to

90 m. **TUY** Stat. (8500),  $\frac{1}{2}$  m. from the town. Here the Custom-house officers are very strict, and the traveller who is not familiar with the language may expect to have to pay duty even on his wearing apparel, if it is nearly new.

This once important frontier town rises most picturesquely above the banks of the Miño—here a noble stream. It stands confronting the wall-encircled Portuguese town of Valença, a fine international iron \*bridge forming a highway between the two. The bridge is nearly 400 yds. long, and has a carriage-road flanked by footpaths running beneath the rly. Tuy is one

of the most characteristic of Spanish country towns, and well worth a day's halt, especially for those who are disposed for an easy and pleasant peep into Portugal. Tuy—*Tude ad fines*—was founded by Ætolian Diomede, the son of Tydeus (Sil. Ital. iii. 367); here is said to have been discovered a Greek altar, and a Greek sculpture of some wrestlers. The Gothic king Witiza in 700 made Tuy his residence and court; the town was destroyed by the Moors in 716, but the site was recovered (740) by Alonso el Católico. Ordoño I. rebuilt it in 915.

The castellated \***CATHEDRAL**, begun in 1145, is suffragan to Santiago. The tower with its peculiar iron belfry rises out of a mass of densely packed houses which crown the hill. At the W. entrance is a square vaulted porch, with fine early-pointed arches and clustered shafts. S. of it a modern door opens into the palace and episcopal library, which contains some curious old books. The door leading into the ch. has 4 detached shafts on each side, the upper half of each shaft consisting of a saint with his feet on a monster. The seven-fold archivolt is very rich, and in the tympanum are quaint carvings of the Adoration of the Magi, and the transit of Mary below. The N. doorway is of good Romanesque work, with a circular window above it. The nave and aisles of 5 bays are early pointed, with blind triforium and blocked up clerestory; but the transepts, which have aisles, are Romanesque in their lower part, and wonderfully massive and solemn. The grotesquely carved capitals of the S. transept should be especially noticed, and the gracefulness of the early pointed aisles. The chancel has been modernized, and the whole church much disfigured by huge unsightly transom braces, built up everywhere for support at the period of the great earthquake scare.

The \***Cloisters**, on the S., are of excellent early-pointed work, with double shafts, and plainly lobed capitals. The inner face has been spoilt by lanky stone pillar props to support a hideous upper storey.

Re-entering the ch., E. of the rt. transept is the large chapel of San Telmo,† the patron saint, with a kneeling monument of the founder, Bishop Diego de Torquemada, 1579. The black wooden **Silleria del Coro** is magnificently carved in the upper row with various sainted bishops on the N. and W.; on the E. Santa Liberata crucified, with the 9 sisters of Bayona and other subjects. On the lower panels are scenes from the life of Santa Tecla; while New Testament subjects are depicted in the highest row above the stalls. In the **Sacristy** are some presses, finely carved with martyrdoms of Apostles. There are two interesting tombs under pointed arches in the 1st chapel of the N. aisle. Everything is of granite. The very large square abacas of the triforium arcade is remarkable.

The one broad street of Tuy is called the *Alameda*. The E. end of it overlooks the \*church of **Santo Domingo**, to which the traveller should by all means descend. It has a spoilt pentagonal apse, but fine chancel and two chapels beside it, all of good transition work, with grand capitals. In the N. transept are tombs of a knight and lady under good early-pointed canopies, with nail-head moulding. Passing a good doorway on W. side of S. transept, we reach a charming green platform behind the ch., with views across the Miño. The cloisters on the N. are closed and modernized.

It is a pleasant walk of  $\frac{1}{2}$  hr. to Valença, but the town has no interest, beyond its position, and does not even command a view. Instead of ascending to it, the traveller will do better to turn to the l. just beyond a pretty public garden, short of the station, and follow the Monção road for 2 m. to the suppressed Benedictin monastery of **Ganfei**. The church is always closed, but is worth seeing, and the keys are kept at a cottage 5 min. to the S. (*Handbook of Portugal*, Rte. 18).

† For the history of San Telmo, see Florez (*Esp. Sag.* xxii. 108, and xxiii. 131): also, 'Antigüedad de Tuy,' Prudencio de Sandoval, duo., Braga, 1610.

## ROUTE 49.

ORENSE TO BENAVENTE, BY GINZO DE LIMIA AND PUEBLA DE SANABRIA. COACH.

Leaving Orense, the road runs due S., crossing the Rio Barbana beyond Sejalbo, to the

14 m. **Convent of Santa Clara**, founded in 1324 by D. Violenta, wife of Alonso el Sabio. The chapel is worth a visit. Just beyond the nunnery the Rio Arnoya is crossed on a fine stone bridge to

15 m. **Allaris**, a pretty town, still surrounded by ancient walls. It is celebrated for its almonds, and for little cakes called *rosquillos de cazo*. Hence the road trends a few degrees E. of S. to

28 m. **Ginzo de Limia** (5600), an ancient town on the S. bank of the Lago de Limia, or **Laguna Antela**. Permission has been given to an English society to drain this Lagune. They have hitherto met with great opposition from the neighbouring villages, but the society is in hopes of obtaining help from the Spanish Government. The **Laguna** abounds with leeches, as becomes the country of **Sangrado**. Among other aquatic birds is found the *Gayo*, which, like the parrot, is taught to imitate the sound of the human voice. The road now runs S.E. to

46 m. **Verin** (5000), on the l. bank of the Tamega (crossed by a fine bridge), with the hill and imposing castle of **Monterey** rising opposite. The valley district around abounds in fruit and wine; this granary of Galicia is in the bosom of beauty and discomfort. S. of this place are some neglected tin mines.

[Carriage road S., along the valley of the Tamega, to (19 m.) Chaves. (*Handbook for Portugal*, Rte. 21.)]

The road now bears N.E., and ascends to

62 m. **Laza**, a charmingly picturesque town, with the **Sierra de Mamed** rising to the N., situated in a valley watered by two streams which flow into the Tamega.

72 m. **Canda**. This town is placed in the **Portillo** which divides Leon from Galicia.

75 m. **Lubian**. Here the Sierra rises to the l., and the frontier of Portugal (distant 6 m.) expands to the rt. **Braganza** (Rte. 56) is distant only 17 m.

85 m. **Puebla de Sanabria** (1300), the chief place of its mountainous *partido*. This frontier town has some old walls and a castle placed upon an eminence. It is a good point from which to make excursions into the Vierzo.

A rough road crosses the mountains N.E. by (6 m.) **Remesal**, and (34 m.) **Castro Contrigo**, to (54 m.) **Astorga**. An easier and pleasanter walk may be taken by the l. bank of the Tera to the (8 m.) **Lago de Castañeda**, the reservoir of that charming river, which, rising in the mountains behind, falls into the lake, hemmed in by a horse-shoe of hills; these are the spurs of the slaty and often snow-clad **Segundera**, whose reflected outlines bathe themselves in the clear water. This crystal loch, like the filled crater of a volcano, is about 4 m. round, and of unknown depth. The trout are noble in size, inexhaustible in number, and when in season pink as chars. A boat and an attendant may be hired at the prettily placed village. The castle, built by way of fishing-box for the old Counts of Benavente, on an island, was repaired by the late Duke of Osuna. The Bernardine monastery, founded in 952, and accidentally burnt, was well placed with a warm S. E. aspect on the mountain slopes.

107 m. **Mombuey**, in a valley at the base of a fine oak-clad hill.

The **rio Negro** is now crossed. In a ch. situated upon this stream is an image of the virgin, called **Nuestra Señora de Farragos** (our Lady of the old clothes), because beggars, who are cured of diseases by her intervention, dedicate their votive rags and tatters to her shrine.

122 m. **Monta Marta**, in the valley of the beautiful Tera.

136 m. **Benavente** (4200).

This dull and poverty-stricken town, on the **Esla**, chiefly of mud-built cottages, rises upon a gentle eminence, crowned by its **Castle**, the **Alcazar** of the **Pimentels**, a family now merged in the **Osuna** dukedom. Once the great lion of the place, it is inferior in size and details to many a Welsh castle, whilst a considerable portion of it is built of mere *cob*. It is entered by an arch between two towers, with a defaced **Santiago** on horseback over the portal. The **Torre Pastel** bears the date "Mayo 20, 1462." Here are the arms of the **Pimentels**, once the powerful Counts of **Benavente**, the sheikhs or lords of all around, to whose ancestor the castle was granted in 1394.† The inside is all a ruin, having been gutted by **Soult** when retreating from **Oporto**. The patio is still strewn with fragments of sculpture. In the upper storey was the state gallery, where some remains still exist of Moorish *tarkish* and *azulejo* in the windows, together with a portion of the grand staircase. The view over the bald plains of **Leon** and mountains towards **Puebla de Sanabria** is extensive; the river front is the strongest, and the view from it is the most picturesque. The coarse masonry is ornamented with a huge stone chain and the projecting balls so common at **Toledo**; below is the wreck of the gardens of the **Duchess**, desolated by the destroyer. A pretty walk, **El Caracol**, leads under the trees and by a trout-stream.

\***Santa Maria del Azogue**† is an interesting edifice erected circa 1170-1220. It has a good N. doorway, and a lofty tower of singular design, which rises over its northern bay: the mason's marks, as is usual in early churches, are plentiful. The plan of the ch. is cruciform, with five apses projecting from the E. end. The general effect is fine, owing to the rich character of the details. The S. transept (1210-20) has a fine round-headed doorway with the *Agnus Dei* surrounded by angels in the tympanum, and the four Evangelists with their emblems in one order of the arch. The W. front has been modernised.

The Ch. of **San Juan del Mercado** should also be visited. The S. doorway is singularly rich: at mid-height of the shafts (carved with acanthus-leaves) are six figures of saints: and above the Adoration of the Magi, with angels sculptured around. The W. front has also a fine doorway.

[13 m. E. is **Villanueva del Campo**, and 13 m. S. **Villarin de Campos**, in each of which a great festival is held in honour of their tutelar saint, in the former place on the 14th Sept., and in the latter upon the last Sunday in Sept. Every devotee, upon these occasions, presents as much corn to the saint as he or she weighs, when put into the scale by the curate. A fancy fair, bullfight, and ball follow the religious ceremonies.]

Coach to **Medina de Rio Seco** (Rte. 12).

† See a view of it in Street.

† For details of what **Benavente** was in the 16th centy., read the interesting 'Viaje de Felipe II. á Inglaterra,' edited by **Gayangos**, Mad., 1877.

## ROUTE 50.

## SANTIAGO TO ORENSE.

70 m. Daily Coach at 6.40 A.M., in 13 hrs.

Soon after leaving *Santiago* (Rte. 53), a branch for *Cuntis* turns off on the rt., and our road descends, affording fine views. After 4 m. we ascend through a well-wooded district, a road soon branching off to the *Pico Sacro*, of which a good view is enjoyed.

The *\*Pico Sacro* (2250 ft.) is crowned with a chapel dedicated to San Sebastian, and commanding an extensive view.

8 m. *Venta de Pazos*. Thence a sharp descent through a beautiful country, with pine-woods right and left. Passing *San Pedro de Villa Nova* and the Chapel of *Guimaranes* (striking view) we reach

13 m. *Puente de Ulla*. At the entrance is a lovely Quinta, planted with cedars, magnolias, and cypresses, belonging to the Alcalde of Santiago. Road to *Arzua* turns off to the left. The *Ulla*, a broad stream with rapids, is now crossed, and the scenery becomes tamer.

17 m. Fir woods and cork trees. Chapel of *Castrovite* on a rocky hill. Horses are changed before reaching the villages of *Bandeira* and

23 m. *Chupa*, where a road turns off rt. to *Carril*. A wide stream is now crossed, and the country much resembles England.

26 m. *Silleda*. The road descends to the village of *Taboara*, with an old Calvary and little Church, and at

28 m. *Puente Taboara* crosses a fine viaduct, the stream running in a deep gorge below. A bridge over a rivulet leads to

35 m. *Lalin*, beyond which the road climbs steadily over barren downs.

47 m. Entering the Province of Orense, fine views are soon enjoyed towards the hills.

49 m. *Posada de Reino de Moire*. Here the stream is crossed by a stone bridge, and the scenery improves. Passing the small Church of *San Pelagio de Lueda* the road descends through rocky and wooded country to

59 m. *Puente de Rego*. Beyond the bridge a road turns left to *Lugo*. Soon afterwards a fine view is gained of the river *Miño* and Orense. The road winds and rapidly descends to cross the *Miño* by its fine Stone Bridge. This river has received, only 7 m. higher up, the far more considerable waters of the *Sil*, whose name, according to strict geographic rule, should have been retained. Hence the proverb: *El Sil lleva el agua y el Miño la fama*. (The *Sil* brings the water and the *Miño* gets the glory.) The same thing may be said of the *Inn*, the *Drave*, and other rivers.

## ROUTE 51.

LUGO TO OVIEDO, BY RIVADEO AND AVILES (THE COAST ROAD). Coach and Bridle path, 154 m.

The fishing, both in sea and river, is everywhere excellent upon this route.

Leaving *Lugo* (Rte. 40) an uninteresting swampy country intervenes to

23 m. *Villalba*, after which the road becomes more hilly, and the glimpses of the distant sea are fine.

[30 m. N. of *Villalba* is *Vivero* (5000), a small but sheltered port, with a bridge of 12 arches over the sandy mouth of the *Landrova*. Fine views from the *Vigia de Faro* at the E. point (546 ft.). *Vivero* has some remains of a Roman wall, and a Church said to date from the 9th centy. There

were ten city gates, of which four remain. Good salmon and trout fishing.

Important Sardine fisheries. Close season, Feb. 15 till Aug. Three species of Sardines are found in Spanish waters, of three sizes.

44 m. **Mondoñeno** (4000). It stands at the N. foot of the *Pena de la Roca*, in an oval valley, watered by the crystal tributaries of the Masma, and is the see of a bishop suffragan to Santiago. The Cathedral was begun in 1221. In the centre of the Trascoro is a wood carving, called *la Grande*, brought from St. Paul's, London, at the Reformation, by John Dutton. It represents the Virgin and Child, with six seraphs below. Four Chapels were added behind the Capilla Mayor in 1595-9. The bell, weighing 11,845 kilo. (upwards of 2 tons), cast at Vitoria in 1886, can be heard at a distance of 10 m.

The **Santuario de Nuestra Señora de los Remedios** is a handsome building.

1½ hr. distant is a very interesting and extensive Cavern, reached by bridle-path to within 100 ft. of its entrance. It contains some remarkably fine stalactites, one group taking the form of a screen, hung with beautiful drapery.

Bridle-path to Santa Marta de Ortiqeira, and thence to Ferrol (Rte. 52).

Leaving Mondoñedo, the road passes the Benedictine convent of **San Salvador**, on the Rio Masma, founded in 969 by the Conde Gutierre Osorio, who became a monk, went a pilgrimage to Jerusalem, and was afterwards buried here in a superb tomb, constructed of marble and mosaics.† Here also was buried his sister, Urraca. The convent was pillaged by the French.

The neighbouring district is well populated, much flax and maize is produced; the latter is dried in buildings pierced with slits like windows for arrows.

† For his Life and Miracles, see 'España Sag.' xviii. 296.

48 m. **Villanueva de Lorenzana**. The fine Benedictine Convent of Sta. Maria de Valdeflores, founded in 1077 by Count Osorio Gutierrez, a brother of Urraca, was rebuilt in 1733—the only thing remaining of the old work being the sepulchre of the founder.

6 m. further we reach the coast, which is followed to

65 m. **Rivadeo** (9200), a sweetly-situated town on the "bank of the Eo," at the point where it enters the sea. The Castillo commands the lovely bay, which is in form like an indented lake. On the pretty Alameda stands an Alcazar with two towers, and a Moorish-looking gate. The towns of Figueras and Castropol rise on eminences opposite at the entrance to Figueras Bay. The river Eo divides the provinces of Galicia and Asturias. The *ria* is famous for its oysters and fishing. [The angler may go to Abres (6 m.), up the river Eo; its salmon fishing is renowned. From Abres he can descend to the Vega, and follow a good road as far as the gorge of the valley, descending thence by Santa Eulalia de Oscos to the valley of the Navia, as far as the sea-coast. The road can only be passed on foot and with great difficulty in some places.]

Leaving Rivadeo, the stream is crossed in a ferry-boat to Figueras, the first town in the Asturias.

The western corner of Asturias has never been fairly explored by the artist or antiquarian; the Puertos at S.W. angles are very fine, and the valleys below have scenery and buildings of interest, but the country is not so pleasing as to the E., and is thinly populated by a poor race; halting-places are few and wide apart, and offer little or no comfort.

85 m. **Navia** (7000), a town built upon its splendid salmon river, with a fine iron bridge.

97 m. **Luarca**. This pretty town nestles in a sheltered cove between the points Las Mugeres and N. S. de la Blanca, the latter crowned with a

lighthouse and chapel. Here the trout-stream Negro comes down into the bay. The houses in Luearca are most picturesque, and a chapel, with a whitened tower, hangs above on a rock, a landmark to ships, and put into the picture as if to please painters. This locality is thickly peopled, and cultivated with maize. The peasants have less of the misery of the interior of Galicia; their homes are more comfortable, and their windows oftener glazed. The costume and manners change and improve as we advance into the Asturias. From Luearca there is a direct road for Oviedo by La Espina, Salas, Cornellana, and Grado (Rte. 47). Bridle-path onward; about 7 hrs. ride along the hilly coast to

122 m. **Muros**. Diligence daily to Oviedo. Here Jovellanos was wrecked by the inhospitable sea, and insulted by the still more cruel authorities on land. He died at Vega, near Navia, Nov. 27, 1811, worn out by fatigue and old age, and heart-broken at the ingratitude of his country. 6 m. S. lies **Pravia** (see below). Crossing the deep-blue fishing river Nalon, over a tubular bridge 300 metres long at the **Castillo de San Martin**, the road now passes the rich coal-mines of Arnao. The adit to the mine hangs above 30 feet above the sea; the shaft runs about 1200 feet deep, and below the water's level. The seam of coal is about 40 ft. thick.

134 m. **AVILES** (10,000). This town (the **Argenteorolla** of the Romans), the capital of its Concejo, is cheap and well provided with fish, game, and fruit. The frontal of the Gothic Ch. of **San Nicolas** (14th century) is composed of animals, flowers, and zigzag and engrailed patterns. Within is a statue of Nuestra Señora del Carmen, by Antonio Borja, and an old tomb supported by eight Byzantine Alhambra-like lions, belonging to the Alas family. The font of this ch. is hollowed out of a Corinthian capital. The **Capilla de Solis** was built in 1499, by Rodrigo de Borceiros, for Pedro de

Solis, who also founded the hospital in 1515.

The huge Ch. of **San Francisco** has early windows in the clerestory, and three old tombs; also a **Santa Rosa** by Borja.

In the suburb of **Sabugo** is a Church dedicated to St. Thomas of Canterbury.

Juan Carreño de Miranda the painter was born at Aviles, March 25, 1614. Amongst ancient houses are the **Casa de la Baragafia**, in which Don Pedro *el Cruel* lodged; and that of the Marques de Campo Sagrado, with his arms on the façade. The antiquarian should examine the archives of Aviles, and inquire for the supposed original *Carta puebla*, or charter granted by Alonso VII. in 1135; he may also look at some remains of the rude old walls near the quay, and the Puente de San Sebastian.

The Plaza (like the streets) is sombre, damp, and picturesque. The women are pretty, and walk with elegance, especially the maidens who come out to draw water after an Oriental and classical fashion. The well or fountain in Spain, as in the East, is the morning and evening Tertulia of the womenkind, who here pause a moment from a life of toil to criticise and abuse their friends, for scandal everywhere refresheth the sex. Their costume is quite antique; a handkerchief, tightly drawn, defines the form of the head, while the hair and knots are collected behind, and fall quite in a Greek model. The bodices are of velvet or coloured cloth, with a tippet crossed over the bosom.

8 m. N. of Aviles is Cape Peñas, supposed to be the *Arx Sextianæ* of ancient writers, though Morales asserts that Gijon is the site. The country is open and wind swift. 6 m. N.E. is **Manzaneda**, where there is an interesting ch. of the 11th centy., once belonging to the Templars. The arch over the high altar is extremely beautiful, and the masonry admirably preserved; the corbels and roof also deserve notice.

[Diligence daily in 5½ hours to **Pravia**, dominating its Vega, the most fertile and beautiful in Asturias. Hither the Court was removed from **Cangas de Onís** by **Silo**, buried in the ch. of St. John at **Santianes**, 1½ m. N., now unfortunately whitewashed and spoilt. The *Nalon* here is a good salmon-river still.]

From Aviles a branch Rly. runs S.E. to **Villabona** Junct. Stat., on the main line between Gijón and

154 m. **Oviedo**. (Rte. 41.)

## ROUTE 52.

LA CORUÑA TO EL FERROL. Rail and Coach. 39 m.

A shorter and pleasanter way is by steamer. Those who take the land route return by train to

14 m. **Betanzos** Stat. (Rte. 40), whence a diligence runs N. to

12 m. **Puente d'Eume**. This picturesque town stretches from the shore of a *ría* (or bay) up the side of a steep hill. Its remarkable bridge, originally 1 mile long and formed of 58 arches, was destroyed in 1868 to make way for a modern structure, which spans the actual bed of the river at its mouth, the rest of the ancient road being now carried over an embankment, which has been constructed for the purpose of reclaiming the land to the rt. of the way.

18 m. **Seijo**, on the Bay of Ferrol, and exactly opposite the town itself. From this point Ferrol may be reached by boat in 15 min. The road turns E., and winds round the head of the bay to

25 m. **EL FERROL** (23,000), originally a fishing village, named from an ancient *farol* (or light) placed at the head of its land-locked channel. Charles III. first selected the site for

a royal naval arsenal. The magnificent harbour is scooped out by nature in a strikingly picturesque manner. Its narrow entrance is defended by the Castles of **San Felipe**, to the N., and **Palma**, to the S.

The *Arsenal* is the principal sight in Ferrol. The land side was fortified, in 1769-74, with a massive wall upon which 200 cannon might be mounted. The dockyard is entered by the *Puerta del Dique*: it is divided into a smaller outward and a larger inward portion. In the N. angle are the foundries, and the engineering departments. Further on to the rt. is the *Exterio* (hospital) and the *Presidio* (naval prison). The *Gradas de Construcción* (ship-building slips) are also within the dockyard. The *Puerta del Parque* leads to the Doric *Sala de las Armas*. Outside the arsenal is the timber depôt of **Caranza**.

Little or no activity, however, is now displayed at the Government Arsenal, as private firms are now employed in building Spanish men-of-war.

Here is stationed the training-ship 'Asturias,' the *Britannia* of Spain.

The town of Ferrol is clean and picturesque, although very unevenly paved. It is built in the form of a parallelogram of six streets in width, and ten in length; these intersect each other at right angles. The handsome *Plazas de los Dolores* and *del Carmen* lie at either end of the *Callo Real*, which is the principal street. The pleasant *Alameda* lies without the arsenal wall; its fountain was erected, in 1812, by General Abadia, in honour of Cosme Churrua, the Spanish Admiral who lost his life at the Battle of Trafalgar. The *Paseo de Chinela* is another delightful promenade. The *Paseo de Herrera*, laid out and planted with acacia-trees in 1867, commands fine views of the dockyard, the mouth of the river, and the distant hills. The house with a flag-staff to the rt. of the Paseo is the residence of the naval governor.

Those who are interested in working-men's institutions will visit the Artisans' Club (*el Liceo de Artesanos*),



situated in the Plaza de Armas. The building is roomy and well arranged; it contains reading-room and library, ball, billiard, and chess rooms, café, and a class-room, where architectural and mechanical drawing, mathematics, French, and history are taught during the winter months. There are about 950 members, divided into two classes, honorary and working. The latter class pay larger subscriptions, and thus entitle themselves to assistance from the sick-fund when disabled by illness or accident. Amateur concerts and dramatic performances, balls, and *tertulias* are given frequently to the members and their friends.

Ferrol was the scene of one of our greatest military blunders. In 1800, a squadron under the command of Gen. Pulteney made an attack upon the town. Just as the inhabitants were preparing to surrender, the cowardly Pulteney—scared by the rapidly falling barometer, and beaten (it is said) at the game of brag—ordered the re-embarkment of his almost mutinous troops, amidst the jeers of the sailors of the English fleet, and to the astonishment of the Spaniards themselves.

*Excursions.*—(1.) The antiquarian should visit the **Church of Chamorra**, 2 m. N.W. of the town. Its foundation dates from the remotest antiquity. Huge boulders lie close to the outer wall of the ch. They are probably the remains of a Celtic altar: the uppermost stone was doubtless originally placed in a much more elevated position, as the figure of a saint or virgin is roughly sculptured upon the lower surface; its outline can be distinctly felt by passing the hand underneath the stone. It is probable that this out-of-the-way spot was chosen for the ch. owing to the sacred traditional character of the pagan site itself.

About  $\frac{1}{2}$  m. N. are the remains of a Celtic *dolmen*. The upright stones still retain their original position, but the cross-stone has been displaced and is lying upon the ground.

Continuing N.W. ( $\frac{3}{4}$  m.) we reach the singularly interesting specimen of a Celtic barrow, known as *el Castro*

*de Vilasanche*. It is circular in form, and the S. side retains its original altitude and shape. Composed of alternate layers of earth and stones it covers an area of circa 220 square yards, and commands the plain below. This barrow, together with many other most interesting remains which exist in the immediate neighbourhood of Ferrol, are carefully described by Señor Saralegui y Medina, whose work upon the Celtic antiquities of Galicia† should be in the hands of every one interested in Celtic researches.

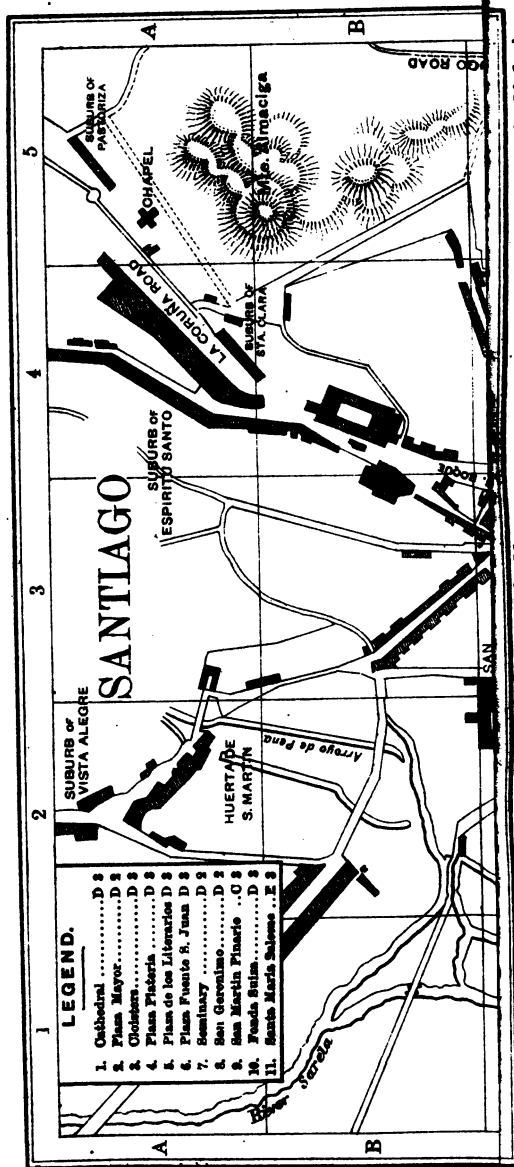
(2.) **Convent of Caaveiro**, 12 m. E.—Send for a boatman overnight, and order him to engage horses. *Attend to the provend.* Start early. You will be rowed across the bay. 3 hrs.' riding over a wild mountain-path, with glimpses (to the rt.) down upon the jagged outline of the coast, will bring you to the brow of the hill, from whence the steep descent to the monastery must be made. The road now becomes execrable, but the sure-footed ponies can be depended upon.

The valley of Caaveiro is one of the most secluded in Spain; the view of the convent is strikingly picturesque. When first seen from the heights above, the ivy-mantled ruin seems to be almost level with the river (Eume), which encircles it around in horse-shoe shape, but it is, in fact, greatly elevated above the stream, being perched upon a precipitous semi-detached rock, which rises in the centre of the glen. The convent portal is approached along the narrow ledge or ridge which alone attaches the rock to the side of the valley. The farmer who inhabits this secluded glen will conduct the visitor over the convent.

The *ex-Colegiata de Caaveiro*, dedicated to San Juan, is said to have been founded by St. James the Apostle. Its massive walls, embattled turrets, and numerous subterranean prison-cells would, however, lead to the supposition that the place was originally con-

† 'Estudios sobre la Epoca Céltica en Galicia,' por D. Leandro de Saralegui y Medina, Ferrol, 1868.





structed for a stronghold of one of the religious military orders, and was subsequently appropriated by the friars. San Rosendo, the celebrated bishop of Montañedo, was abbot of this colegiata. Descend into the gloomy cells, where the prisoner was unable to stand upright or even lie at length upon the damp floor. The *Eume*, which flows immediately below the convent, is one of the finest salmon and trout streams in Galicia. The neighbouring hills are well stocked with wild boars, partridges, hares, and other game. Periodical boar-hunts take place during the autumn and winter months. Tawny-red coloured hawks are generally to be seen circling in the air around the rock. Eagles also may be occasionally observed feeding upon carrion in the midst of the glen. The Valley of Caaveiro is so completely sheltered from every wind, that vegetation begins a month earlier than in other parts of the province.

(3.) The sea-side bathing-place of Pasantes, 30 m. Coach or horseback.

The road runs N.E. to

3 m. *Juvia*. Excellent trout-fishing. 2 m. further on the rt. is the extensive linen manufactory of Rojal, employing 350 hands.  $\frac{1}{2}$  m. below these works is a magnificent waterfall; the whole volume of the *rio Nada* is precipitated into the ravine below. The river abounds with trout; its water is so considerably impregnated with mineral matter, that the inhabitants of the Ferrol are in the habit of using it for medicinal purposes. The immediate neighbourhood is wild in the extreme, and boars, deer, partridges, and vast flocks of wood-pigeons abound.

Hence the road continues to (11 m.) Sansaturnino, where is a convent belonging to the Benedictines and a country residence of the Marquis of Sansaturnino. Afterwards the hamlet of Abad (16 m.) is passed, to *La Barquera* (19 m.), *Mera* (23 m.), and thence to *Santa Marta de Ortigueira* (28 m.). Here the angler and artist can make headquarters. 2 m. farther on is the seaside bathing village of

30 m. *Pasantes*. A rough bridle-track leads E. in 14 hrs. from Ferrol to Mondoñedo (Rte. 51), for Lugo or Oviedo.

## ROUTE 53.

LA CORUÑA TO TUY, BY SANTIAGO AND PONTEVEDRA. 112 m.

Coach to Santiago, 41 m.; rly. to Carril, 27 m.; coach to Pontevedra, 14 m.; rly. to Tuy, 30 m.

Leaving Coruña, a hill is crossed, and a pleasant country traversed with views on the l., to

6 m. *Alvedro*. An hour's drive from hence brings us to

12 m. *Carral*, where horses are changed, and the coach is meanwhile beset with beggars. 2 m. beyond, the road crosses the *Puente de Lago*, and afterwards the *Puente de Abileira*, ascending a ridge.

21 m. *Leira*, where horses are again changed, and the coach descends to

25 m. *Santa Maria de Ordenes*. Leaving this village, a bridge is crossed over the *Gindibon* to

28 m. *Montaos*, and horses are changed.

31 m. *Sigüeiro*. Here, on the 1st Tuesday in the month, is a large horse and cattle fair. A fine stone bridge is now crossed, and the road runs straight and nearly level to

41 m. *Santiago de Compostela*.

## SANTIAGO.

	PAGE
§ 1. Historical Notice . . . . .	239
§ 2. Cathedral, Squares, Seminary, Hospicio, Convent of San Martin . . . . .	240
§ 3. University, Convents, Old Houses . . . . .	245
§ 4. Promenades, Markets, Walks . . . . .	246

### § 1. HISTORICAL NOTICE.

This city bears the Spanish name for St. James the Elder: it is also called *Compostela* (*Campus-Stellæ*), because a star is said to have pointed out where his body was concealed; some derive it, however, from the *Giacomo Apostolo* of the Italians.

Santiago may be said to have been first founded by Theodomin, Bishop of *Iria Flavia*, in 829 A.D., 16 years before which he professed to discover the body of St. James the Apostle, in a wood situated upon or near the site of the present city. Alonso II. at once erected a chapel on the site, houses sprang up around it, the chapel was enlarged into a cathedral (finished 874, and consecrated May 17, 899). Since the foundation of the ch. the shrine of Santiago has been the favourite resort of pilgrims, not only from all parts of the peninsula, but from England and France.

**SANTIAGO**, although much shorn of its former civil and religious dignities, is still the see of an archbishop, with a cathedral, 2 collegiate churches, and 15 parishes. It was formerly the residence of a captain-general and of an *Audiencia*, which were removed to La Coruña in 1835. Pop. 24,000.

This hill-girt city is very picturesquely built upon an uneven irregular site; thus, while the convent of **San Francisco** lies in a hole, the cathedral occupies a slope in the heart of the city. The town is full of arcades, fountains, and scallop-shells: and has a sombre look, owing to the effect of humidity on its granite materials. The wet weather is favourable to vegetable productions, and the clouds drop fatness; in consequence the town is cheap and well supplied with fruit, among which the *Urracá* pear is delicious. The river fish, especially trout and eels, are excellent. The rivulets Sar and Sarela, better known as the toad-streams, *Los ríos de los Sapos*, flow to the N.W.

## § 2. CATHEDRAL, SQUARES, SEMINARY, HOSPICIO, CONVENT OF SAN MARTIN.

The Cathedral was founded in 1078, under the episcopate of Pelaez, upon the site of the one consecrated in 899, which was destroyed by the Moors under Al-Mansúr in 997. Under the episcopate of Diego Gelmirez (who was consecrated 1100 and died 1130) Santiago was made an archbishopric.

This cathedral is unusually complete and uniform in style: it is both in plan and design an exact repetition of the Ch. of San Sernin at Toulouse, which was founded 22 years previously. The primitive character of the exterior has been injured by subsequent alterations and additions.

Before entering the cathedral, walk round and observe the exterior of the edifice commencing with the grand W. façade which fronts the Plaza del Hospital. This façade is placed between two over-charged towers which terminate in pepper-box Churriguesque cupolas. Between these towers the statue of the Apostle is placed in a lofty niche: before the figure of St. Iago kneeling kings are sculptured. To the rt. rise the square towers of the cloisters, with an upper row of arcaded windows. These cloisters, Renaissance in character, were built in 1533, by Fonseca, afterwards Archbishop of Toledo: his library was placed in a noble suite of rooms above them. To the rt. of the W. façade are the chapter-house and the other dependences of the cathedral; to the l. the gloomy palace of the primate.

The handsome Plaza del Hospital is bounded on the other three sides by public buildings: to the W. is the vast *Seminario*, founded 1777 by Archbishop Rasoy for the education of young priests; it has been restored to the ch. The Casa del Ayuntamiento is on the ground-floor. To the N. is the *Hospicio de los Reyes*, built in 1504 by Enrique de Egas, at the command of Ferdinand and Isabel, as a hospital for pilgrims. The elaborate portal is enriched with saints, pilgrims, chain-work under the cornice, and the badges of Ferdinand and Isabel. There are 4 courts; the 2 S. ones are of Renaissance form, with survival of late Gothic ornamentation. The corbels under the flat wooden ceiling are sometimes extremely quaint. In the centre of each is a pleasant fountain. The chapel is plain, but the portion within the railing is unequalled in Santiago for delicacy and richness of work; the roof springs from four arches with Gothic niches

and statues. The other two patios are of later date, and in the Doric style: in the entrance hall are bad portraits of the royal founders. To the S. is the **Colegio de San Gerónimo**, commonly called *Pan y Sardina*, from the poverty of its accommodations: it adjoins the now suppressed **Colegio de Fonseca**, founded in 1544 by Archbishop Fonseca.

Leaving the **Plaza Mayor** by the S.W., turn into the **Plateria**, situated at the S. entrance of the cathedral. This is the most ancient front, but it has been to some extent damaged by the erection of a lofty clock-tower at the S.E. angle. The rest of the façade is fortunately preserved. The details of the work are of great interest, being of earlier design than that of the western part of the ch.; 3 of the shafts are of marble, carved with tiers of figures in niches. The jamb of the door retains an inscription, deeply cut in large letters, which gives the date of the execution, era 1116, A.D. 1078. The **Torre** is one of the original towers into which Gelmirez and Urraca fled from the populace. The mob tried to burn them out—a very Oriental and Spanish custom. The French in those times enriched the shrine, and Louis le Jeune came here in person as a pilgrim. Marshal Ney sacked the shrine; and when Soult's flight from Oporto caused him to abandon Santiago, May 23, 1809, he carried off, says Torenó, 10 cwt. of sacred vessels. A portion of the cathedral treasure escaped, because the spoilers feared the hostility of the *plateros*, the silver-smiths who live close to the cathedral, and by whom many workmen were employed in making little graven images, teraphims and lares, as well as medallions of Santiago, which pilgrims purchase.

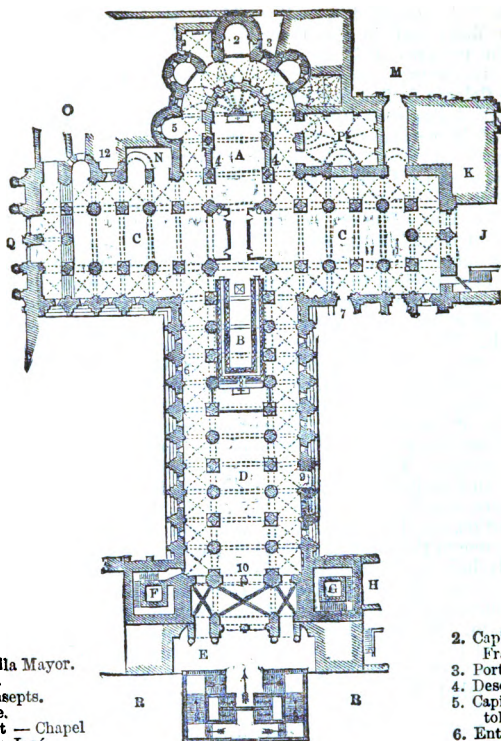
S.E. of the Cathedral is the **Plaza de los Literarios**, from which the ch. is most frequently entered by the S. transept door. To the rt. of this entrance is the **Porta Santa**, only opened in the Jubilee year, and then only by the primate himself. It is painted red, and bears the inscription: *Hæc est domus Dei et porta coeli.*

[Spain, 92.]

Above the outer iron gate stand Santiago, Atanasio, and Teodoro; beside the gate are 24 Saints empanelled in the wall. On the E. side of the plaza, approached by a flight of steps, is the ch. dedicated to *San Payo*, Pelayo.

The fourth and last side opens to the N. on the picturesque **Azabacheria**, a term derived from *azabache*, jet (*azzabach* in the Persian *schabab*, signifying "small black beads," or bead-rows), of which vast quantities of rosaries used to be made and sold to the pilgrims as they entered. N. of it stands the enormous Benedictine convent of **San Martín**, founded July 26, 912, by Ordoño II., but entirely modernised; the back has a fine garden, and commands noble views from its long corridors upstairs. To the W. of the large patio is a small library, and adjoining it, overlooked from a corridor, is a garden with a handsome fountain. This plaza is called officially *Plazuela de la fuente de San Juan*, and communicates with the Plaza del Hospital by means of a low groined 12th centy. archway of 2 bays, with good foliated capitals, under the archbishop's palace.

Entering the ch., the complete change in the character of the work is more than usually striking. The interior is purposely kept somewhat dark, to increase the effect of the illuminations at the high altar, thus rendering the image of the apostle the emphatic feature. The cathedral has a nave and aisles of 10 bays, not including the atrium in front of the Gloria (see below). The arches are all round, and there is no clerestory, but the triforium gallery is continued throughout the entire nave, transepts, and chancel. The main shaft of the piers is banded, and runs up to a waggon roof with plain granite arch reaching from capital to capital on each side in parallel curved ribs. There are no windows on S. of nave, and very few elsewhere, nor is there any stained glass. The clear height of the nave is about 70 ft. The gallery over the aisles is unusually lofty and deep, and below it runs a billet



- A. Capilla Mayor.
- B. Coro.
- C. C. Transepts.
- D. Nave.
- E. Crypt — Chapel of San José.
- F. G. Twin Towers.
- H. Capilla de Alva.
- J. Plaza de la Platería.
- K. Clock tower.
- M. Plaza de los Literarios.
- N. Chapel with tombs.

- O. Parroquia.
- P. Capilla del Pilar.
- Q. Plaza de la Fuente.
- R. Plaza Mayor or Del Hospital.
- S. Cloisters.

- 2. Capilla del Rey de Francia.
- 3. Porta Santa.
- 4. Descent to Crypt.
- 5. Capilla de San Bartolomé.
- 6. Entrance to Chapel of the Sacrament.
- 7. Entrance to Vestuario and Cloisters.
- 9. Entrance to Relicario.
- 10. Portico de la Gloria.
- 12. Capilla del Espiritu Santo.

#### SANTIAGO CATHEDRAL.

moulding. The erection high up on the l. above the chancel is the abb.'s pew. The transept aisles give fine diagonal effects of perspective.

The dark aisles are filled with confessional boxes, dedicated to different saints; while on those destined for foreign pilgrims are inscribed the languages which the priest in them

used to understand, when strangers came from all countries.

The most important feature of the **Capilla Mayor** is the altar dedicated to the ancient image of Santiago; two doors in the lower part give access to the steps up which the pilgrims have passed from the very earliest times to embrace the Saint. The altar, of the

12th centy., described by Ambrosio de Morales in the 16th centy. ('Viaje Santo'), must have been a marvel of art. The present one was begun in 1565. The image of Santiago is of stone, painted and gilt, but so covered with ornamentation, that the head alone is visible. The image is seated, and, according to the description given by Morales, he holds a book in the left hand and blesses with the right. It is placed in a fine silver shrine, work of the beginning of the last centy. He holds in his left hand the *bordon*, or pilgrim's staff, with a gilt gourd or calabash fastened to it. In an iron cupboard near the altar is preserved the original *bordon*, found with the Saint's body, which pilgrims devoutly kiss. The curious *Esclavina*, or pilgrim's hood, is studded with precious stones. Mass can only be said before this image by bishops or canons of a dignity called Cardenales, of whom seven attend on grand occasions. The altar is then decorated with the splendid silver custodia by Antonio de Arfe (1544) and the small gilt jewelled figure of Santiago, both of which are now in the Relicario. The greater part of the silver lamps were carried off in 1809 by the French. The light of the central lamp is defrayed from a legacy left by the Gran Captain Gonzalo de Cordova, for that purpose. Under the cimborio, or noble cupola dome, occasionally hangs the large silver incensario, *bota fumeiro*, two yards high, now kept in the Biblioteca. It is swung backwards and forwards by an iron chain, filling the *crucero* with perfumed wreaths. On each side of the *reja* of the high altar are two bronze pulpits. They are masterpieces of cinquecento art, by Juan Bautista Celma, 1563, and are carved with Old Testament subjects, chiefly battles, on the S., and the life of St. James on the N., one scene occurring twice. Beside these pulpits there are ancient alms-boxes, *limosneras*, under Gothic statues of James the Less on N., and Salome on S. The Transept is the most picturesque spot of the interior of the cathedral; at each end are two bays

of double windows, with a small circular window above them. The only object of interest in the Coro (B) is the *silleria*, which was well carved with holy subjects in 1606 by Juan Davila de Tuy. In the *trascoro* is venerated an image of Our Lady of Soledad, on an altar with a silver frontal.

The modern chapel of the *Virgen del Pilar*, 1st on rt. beyond the transept (P), is lined with ordinary marbles, and has a good kneeling statue of the founder high up on the W. Passing the *Porta Santa*, the chapel of *Rey de Francia*, immediately behind the chancel, has a good tomb and retablo with Saints in niches. In that of *San Bartolomeo*, the last before re-entering the transept, is a beautiful Renaissance tomb of a canon. From the N. transept steps ascend to the parish ch., or *Corticela*, which is entered by a finely-sculptured doorway, and has a good tomb of archbp. under pointed arch. The chapel of the *Espiritu Santo*, in the transept next to this, has also some remarkable tombs.

Below the Apostle's image is a small room which contains what chalice escaped the pillagers. Here are two very ancient gilt *pyxes*, a Saviour seated under a Gothic niche with two angels, and some ewers and basins in the shape of scallops.

A door in the S. aisle opens into an ante-room, from which we pass l. into the chapel of *San Fernando*, rt. into the Relicario. Both these should be visited between 7 and 8 A.M. In the former is a curious iron retablo on the rt. illustrating the life of Santiago. The Relicario is a perfect museum of exquisitely wrought shrines and goldsmith's work, containing relics. The most important of these is the Byzantine cross of Alonzo III. above the altar facing the door; it is very similar to the cross *de los Angeles* at Oviedo, and made of wood covered over with platings of gold and filigree work, studded with precious stones and cameos. The figure is more modern. The inscription states that it was given by Don Alonso and Doña Jimena in the era 912, A.D. 874. In a



niche above this is the shrine in which the *Santa Espina* is preserved—an admirable specimen of Christian plate of the 15th centy. Upon a finely worked silver foot is placed a stem supported by angels carrying instruments of the Passion. The silver head, said to contain that of Santiago Alfeo, is covered with precious stones, and is work of the 14th centy. A gold chalice of San Rosendo, 15th centy., is also worthy of notice, as also are the metal reliefs behind the candlesticks, and on the pedestals of the columns at the retablo. The Custodia by Antonio de Arfe, 1564, is very fine. In this chapel are five recumbent effigies of royal personages, of great antiquity, e.g. Don Ramon, husband of Urraca, era 1126; Fernandus II., 1226; Berenguela, 1187; Alonso IX., of Leon, 1268; and Juan de Castro, 1412. Near the altar are the enamelled urns of Santa Susana, San Cucufato and San Fructuoso, one of silver, the others covered with velvet. The *Tesoro*, upstairs, has a fine *artesonado* roof.

Among the few objects which still remain in the vestuary may be mentioned a cope, embroidered with figures, some ecclesiastical vestments embroidered in pearls, the gift of Philip III., and a good collection of tapestries, together with the *Gallardete* banner of the Turkish galley at the Battle of Lepanto, which was given to this ch. by Don John of Austria. It is hung from the roof of the *coro* on the festival of the Saint, and reaches to the ground. The flag of the galley of Don John is at the cathedral of Toledo.

At the central altar of a small crypt beneath the chancel is preserved the *urna*, a silver sarcophagus, with the star above, in which the Host is deposited on Good Friday, when it is placed in a beautiful viril, made in 1702 by Figueroa of Salamanca.

In the *Biblioteca* is a handsome table-slab of pink marble, and the *Sala Capitular* beyond it contains some curiosities in metal. The *Silleria del Coro* presents the usual arrangement of Saints in the upper row, heads in

the lower, and scenes of martyrdom above.

The chief glory of this ch.—in an architectural point of view—is its grand western entrance, fitly called *\*Pórtico de la Gloria*, being undoubtedly one of the most glorious achievements of Christian art. It is the most important representation of the Last Judgment which is known of the 12th centy., and was designed and executed by *Maestro Mateo*, circa A.D. 1168–1188. Consisting of 3 arches, in the centre is *La Gloria*, the prominent feature of which is our Saviour—sculptured twice the size of life—seated with St. James (also seated) below him, and the Evangelists to the rt. and l., two of them having their emblematic beasts, and one his bird, reposing on their laps. Around them are angels worshipping. The archivolt has the sitting figures of the four-and-twenty elders arranged round its circumference: these figures have been much less injured than the rest of the doorway. In the arch to the l., or N., are angels carrying souls to heaven; other figures appear to come out of Purgatory; against the wall rt. and l. are angels sounding the trumpet of the Last Judgment. In the doorway to the rt. or S., are represented the infernal regions, although in the centre there are figures of angels and souls corresponding to the other doorway. This subject is prolonged on the rt.-hand side to the immediate capital: these figures must be looked at with attention; their treatment is full of phantasy. It must be remembered that this work is anterior by a century to Dante's great poem. Figures of Apostles and personages of the Old Testament support the arches; they are admirably executed. The columns rest on a series of monsters, which appear to symbolise vice conquered by the saints above them. At the foot of the column which divides the central doorway, kneeling towards the interior, is the figure of the architect, *Maestro Mateo*. The whole is of granite, except 4 richly sculptured shafts, 3 of which are of marble. In the central one is carved in a most

admirable manner the Tree of Jesse. Remains of colour are still visible on several of the figures. It is evident that the whole doorway was originally painted. In the centre doorway may be read an inscription stating that it was finished A.D. 1188 (era 1226). At the South Kensington Museum there is a complete cast of this admirable work, made at the expense of the English Government by Brucciani in 1866.†

A peculiarity of this work, as compared with other fine carvings of a similar date, is the utter absence of the quaint or the grotesque, many of the faces and figures possessing a high type of beauty.

Under the Portico de la Gloria is the Romanesque \*Capilla de San José, which must be visited by application at a workshop in the basement, below the W. front of the Cathedral. Its plan is a Latin cross, with three groups of columns in the centre, which with their arches form two naves. Some of the carvings of the capitals are extremely interesting. It is supposed to be the first thing built by Master Mateo (circa 1168–1175). Behind the altar are 4 grooved columns of white marble, exquisitely chased.

The ceremonial by pilgrims to this shrine is after this wise: the newly-arrived ascends some steps behind the image, places his hands on the shoulders, and kisses the hood. This osculation is essential, and is called *el fin del Romaje*, the end, the object of the pilgrimage. The pilgrim next proceeds to one of the "confessoures," and confesses; then he is "assoyled," communicates, and receives his certificate, or, as it is called, his *compos-tela*. This a printed Latin document, signed by the canon, "Fabricæ administrator," which certifies that he has complied with all the devotional ceremonies necessary to constitute a *romero*, a real pilgrim. This *compos-tela* was often deposited with the family title-deeds as a voucher of the

visit, as otherwise lands under certain entails could not be inherited.

The festival of St. James (25th July) is celebrated with especial solemnity whenever it falls upon a Sunday. The ceremonies of the offertory on this day and on the Epiphany are extremely various and full of interest, and are fully described in 'Fraser's Magazine,' August, 1864.

In the travels of the Suabian Knight of Rozmittal many curious details are given of Santiago in the 15th centy.

### § 3. UNIVERSITY, CONVENTS, OLD HOUSES.

The University (E. 3) was founded, 1532, by Archbishop Fonseca. It is much frequented: its library is a fine room and well provided with books, including several French works and 'Cobbett's Parliamentary Debates,' in 26 vols., on a shelf between windows in the gallery. N. of the University is the ch. of San Felix (1316), which preserves only its small round W. doorway, and has been modernized within. In Las Animas (C. 3) are 9 sculptured Passion scenes in coloured wood at the several altars, by Prado, a local artist. Proceeding W. we reach the large Ch. of SAN MARTIN, to which a flight of steps descends. The Church is handsome of its kind, and behind the altar is a fine Renaissance Coro, entered from rt., opposite the Sacristy door. It is terribly dark, but beautifully carved with Saints in low relief, and a row of panels depicting Scripture scenes above and below. The Sacristy is a well-proportioned Greek Cross, with a dome. The twin pulpits are inlaid chiefly with red Pyrenean marble (*rosso di Francia*), and there is a fine retablo.

The Ch. of San Francisco (C. 2) is chiefly remarkable for its good proportions, and solid unadorned simplicity, after the manner of the Escorial.

Santo Domingo (C. 4) is a fine Church in the pointed style, with many interesting Tombs, and a curious device on the pulpit representing the Church as a Dormouse, with an inscription,

† Mr. Street, in his 'Gothic Architecture of Spain,' London, 1865, has engraved the portico as a whole, with the exquisite detail of its central shaft.

In the *Rua Nueva* (E. 3), flush with the street and easily overlooked, is the little ch. of *S. M. Salomé*, modernized within, but having a good Romanesque W. doorway. The capitals are carved with animals, and above are grotesque corbels.

In *Santa María de Conjo*, nearly 2 m. S.W., beyond the stat., may be seen, in the l. transept, a fine crucifix of natural size by *Hernandez*, 16th centy. Over an altar rt. of the chancel is a most extraordinary martyrdom of San Serapio, by *Prado*, in coloured wood. The convent belonged to the *Mercenarios*, an Order for the redemption of captives, and is now a lunatic asylum.

100 yds. below the diligence office a turning l. from the Orense road (F. 3) leads in 12 min. to a hollow, where a round archway on the rt. marks the entrance to the ch. of *Santa María la Real de Sar*, formerly a convent of the Templars. The very interesting granite \*church has a nave of 5 bays without triforium or clerestory, triple apse, round arches, piers often very much out of the perpendicular, and bases buried in the floor. In the l. aisle is a recumbent effigy of a prior (1503), and of his nephew, an abp. (1536). In the chancel is a chair of the Inquisition, which held sittings in the monastery, marked with a palm, cross, and red sword. On the rt. is the tomb of Abp. Bernardo (1242), who resigned the see of Santiago, and died here in the odour of sanctity. Of the fine cloister only 9 arches on the N. side remain, divided by double shafts and piers, and richly ornamented. Here also are some ancient tombs. The ch. has a good N. door, and has been strengthened by enormous buttresses.

#### § 4. PROMENADES, MARKETS, WALKS.

The *Alameda*, a small but pretty garden S.W. of the town, on the road to the stat., terminates in the chapel of *N. S. del Pilar*. N. of it rises a low hill, crowned with the ch. of *Santa Susana*, and encircled by an agreeable

*Promenade*. In the centre of the *Alameda* has been erected a poor bronze statue to Admiral *Mendez Nuñez*, the popular Galician hero. On a pillar over a fountain, in a small Plaza E. of the Cathedral, stands a bust of *Cervantes*.

The market is held in a long, narrow, open shed, near the Convent of San Agustin. The scene is picturesque, but native costumes are fast disappearing. Sunday, as is usual in Galicia, is the great market-day; after mass the peasants enjoy their dances and bagpipes, the *Gaita Gallega*.

The visitor may ascend the *Monte Pedroso* (2155 ft., 1½ hr. N.W.), from whence is obtained a panoramic view as extensive as it is beautiful.

A far finer prospect is enjoyed from the isolated pyramid of the *Pico Sacro* (2250 ft.), which rises so conspicuously about 4 hrs. S.E. It is a conical hill of crystallized quartz; its *holy* epithet is simply a translation of the old Galician *Mons Sacer* described by Justin (xliv. 3).

The most picturesque near views of Santiago may be gained from hills and quarries to the N.E. of the town, threaded by the *Coruña* high road (A. B. 5).

Coach in 14 hrs. to Orense (Rte. 50). Omnibus to the Baths of Curtis (see below). Bridle-path to Corcubion and Finisterre (Rte. 55). Daily coach to Curtis Stat. for Lugo (Rte. 40).

The Santiago Rly. terminus is in the suburb of Cornes, a mile S.W. of the town. Omnibus 2 r. The train descends rapidly in curves, affording fine views of the city from various points. All along this pretty line may be noticed a quantity of curious hayricks, like Gothic tombs raised on stakes, with a cross at the gable.

10 m. *Esclavitud* Stat., close to which, on l., is the pilgrimage ch. of *N. S. de la Esclavitud* (festival Sept. 8th). It was formerly a sanctuary for every kind of criminals, who have testified their gratitude to their patroness by numerous votive offerings. These clerical asylums of crime (once so common) by which justice was so

often defeated, although now shivered by the explosion of public opinion, were in times of violence a sort of rude equity, which even armed power respected.

14 m. **EL PADRON** Stat. (9200) (the patron) is built on the ancient Iria Flavia, a name still retained in the *Colegiata de Santa Maria*, which ranks as a cathedral next to that of Santiago de Compostela, being in fact of earlier foundation. This town is situated on the Sar, which soon flows into the Ulla. Easter Monday is the local holiday and cattle fair. **El Padron**, being the spot at which the body of Santiago landed itself, was formerly an important pilgrim city, to which the *romeros* came after having first visited Compostela. Morales, 'Viaje,' p. 137, details their proceedings: first they visited the ch. of Santiago, kissed the image over the high altar, and then walked round and kissed the stone, the pedestal of a Roman statue, to which the self-navigated boat moored itself—a miracle the town bears on its shield for arms. They then ascended the *Montaña*, to a hermitage built on the spot where St. James preached; next they drank and performed their ablutions from a stream which gushes out beneath the altar; and lastly, they ascended on their knees to the rocks which St. James pierced with his staff, in order to escape from the pursuing Gentiles; over two of the holes or *agujeros* the devout stretched their bodies, and those not over-corpulent crept through.

Leaving **El Padron**, the Sar is crossed to

15 m. **Cesures** Stat., on the Ulla, now a tidal river, which the carriage-road crosses on a long bridge (*Pons Caesaris*), built on Roman foundations by Maestro Mateo, in 1161, for the passage of pilgrims from Portugal. Some picturesque ruins by the river are passed on the rt. just before reaching

21 m. **Catoira** Stat., and the l. bank of the estuary is followed to

27 m. **Carril** Stat. (2700). 1 m. S. is **Villa Garofa**, a small bathing-place,

where the Duke of Edinburgh was nearly drowned while fishing. As a summer resort it is rapidly rising in favour.

**Carril** has an excellent harbour capable of containing ships of 600 tons, and is one of the busiest ports of Spain.

[6 m. E. is **Caldas de Reyes** (Caldas), where are warm mineral baths (season, July 1 to Sept. 30). The temperature of the colourless and tasteless waters is 89° Fahr. Their effect in softening the skin is marvellous. The bath is of granite, with a partition. Thus about five men and five women can bathe and talk to each other at the same time. The flies are unbearable. **Caldas de Reyes** is perhaps the worst paved town in Spain.

About 3 m. higher up the river are the **Caldas de Cuntis**, warm hydro-sulphuric baths, which also benefit the skin. The *Establecimiento* is well arranged: there is a *Fonda* in the first floor, and fine marble baths below. Season, June 15 to Oct. 1. Charming scenery and capital trout fishing. About 7000 visitors attend yearly.]

4 m. from **Carril** the coach-road (Rly. in construction) crosses the little *Umia*, which descends from the above-mentioned Baths, and 2 m. further reaches the foot of a hill, the country continuing rich in woods and verdure. The peasantry hereabouts have a very Irish look, and Portuguese creaking carts are not uncommon. Open downs appear on the higher ground, and at the (10 m.) summit of the ridge the boundary mountains of Portugal rise finely in front. Less than 2 m. further a large town is discovered in the plain, and the *Lerez* is crossed by a long bridge to

14 m. **PONTEVEDRA** Stat.—*Pons Vetus*—(21,000), a picturesque granite town, with arcaded streets, and ancient houses bearing armorial shields. Above the Plaza, close to the Inn, is the ch. of **San Francisco**, with a good tomb of Adm. Charino (1804) in a chapel l. of the high altar. N. of the plaza is the smaller *Plaza de Teucro*, passing which, and turning E., a long street leads to

the nunnery of **Santa Clara**, having a remarkable N. doorway, with quaint figures. The interior has been modernized, with the exception of the Early-pointed chancel, which has a pentagonal apse, good figured capitals, and an arcade bereft of its shafts.

The carriage-road from Carril passes close to the \*beautiful ruins of the **Convento de Santo Domingo**, consisting only of a fragment of the Early-pointed ch., whose 5 polygonal apses, with lovely arcades, buried doorways, and a few tombs, alone remain. To the W. is the extensive **Alameda**, overlooking the wide estuary, or bay of Pontevedra, into which 4 rivers flow. **Marin**, the principal place on the bay, is seen 4 m. S.W. (see below). 300 yards N. of Santo Domingo is the Late-pointed ch. of **Santa Maria**, with some fairly good stone-carving within and without, including a W. front, sculptured with scenes from the Life of the Virgin.

Pontevedra still retains portions of its ancient walls, but their picturesque turrets have been destroyed.† The watchman's night chant is here remarkably melodious.

The **Velada** or **Ruada de la Romeria de la Peregrina**, Aug. 8, attracts a multitude of peasants. Here, and everywhere on the Galician coast-line, the parish priest goes down to the shore on the 1st of May and blesses the sea. Steam Tramway in 40 min. to **Marin**, a pretty little sea-side place, full of subjects for the artist. Here is a considerable Protestant settlement, with Schools, &c.

Diligence to (61 m.) **Orense**, passing through (7 m.) **San Pedro de Tenorio**, (11 m.) **San Jorge de Sacos**, (19 m.) **Cerdedo**, (38 m.) **Borborás**, and (45 m.) **Maside**. The road is beautiful, but the towns and villages of no special interest.

[The grand Cistercian convent of **Acibeiro**, to the l. after leaving **Cerdedo** (16 m. N.E.), and before crossing the ridge of hills, lies in its lovely valley near the source of the **Lerez**, under the heights of the wild wolf-

† Consult 'Historia de Pontevedra,' Claudio González de Zuñiga; Pontevedra, 4to., 1846.

infested **Candan Sierra**. The founder was **Alonso VII. A.D. 1135**: the tombs of **Pedro Martinez**, and the Abbot **Gonzalo** still remain.]

Rly. onward. The stat. is 2 min. walk from the **H. Madrid** at the S.W. corner of the town.

Leaving **Pontevedra**, the rly. passes through one continuous garden of corn, maize, vines, and flax. On entering

7 m. **Arcade Stat.**, the train crosses a river-mouth on an iron bridge, a long stone bridge for the carriage-road being seen on the E.

12 m. **REDONDELA** **Junct. Stat.** (9100). This town, as overlooked from either of its two fine rly. viaducts, must certainly be pronounced one of the very prettiest in Spain. Its climate is delicious, its country picturesque and marvellously fertile, and its situation, near the head of the Bay of Vigo, most happily chosen. The walk to (8 m.) **Vigo** is highly recommended. It has been long famous in song for its pretty women and well-fed priests.

The ch. of **Santiago** is the only object of special interest.

Rly. to **Vigo** (Rte. 54). The change of carriages is uncertain.

Leaving **Redondela**, the rly. soon commences a long and steep ascent to cross the ridge S.E. of the bay of **Vigo**, running at first through woods. It then descends to

21 m. **Porriño Stat.** (1900), a decayed and miserable town. Hence a slight descent nearly in a straight line, through fine open country, leads to

28 m. **Guillarey Junct. Stat.**, where carriages are changed for

30 m. **Tuy Stat.** (Rte. 48).

## ROUTE 54.

**REDONDELA TO LA GUARDIA, BY VIGO AND BAYONA.** 42 m. Rail and Coach.

From **Redondela Junct. Stat.** (Rte. 53) the branch rly. runs S.W., skirt-

ing the bay of Vigo, one of the finest in Europe. Deep and sheltered, it is navigable for vessels of 500 tons burden for 16 miles from the sea. It is secured from the fierce Atlantic by a natural breakwater, the isolated Cies, *ciccas* (the *Cicæ* of Pliny). They are called also *las Islas de Bayona*. There are passages into the *ría* outside the Cies, and one between them, called *la Porta*, the gate. On the rocky islet of San Simon, opposite Redondela, is the *Lazareto*, one of the three quarantine stations of Spain—the other two being Port Mahon and Santander.

The fine scenery continues to

8 m. **VIGO** Stat. (*Vico Spacorum* †), on a bend near the S. entrance to its bay, an important place of call for Mediterranean steamers, and one of the chief centres of the cattle-trade export to London. Pop. 17,000.

The town has become entirely modernized through the cosmopolitan influence of steam, and presents no objects of special interest apart from the beauty of its situation. A planted *Alameda* runs between the town and the sea, and is being extended towards the higher ground near the rly. stat. Along the sea front runs a small fragment of the ancient walls. On the *Alameda* is a Statue of Adm. Mendez Nuñez, born in this town.

Vigo has played an important part in British naval wars. Drake was here in 1585 and 1589. He set an example to the Duke of Ormond, Rooke, and Stanhope, who, returning from their failures at Barcelona and Cadiz, heard that the French fleet and the Spanish Plate galleons had arrived; the bulion was still on board, not having been landed in consequence of remonstrances from the selfish Cadiz authorities, whose port alone had the privilege to import silver; thereupon the English, Oct. 22 (N.S.), with only 25 ships, sailed into the bay, wisely attacked instantan, and in spite of the batteries armed with 20,000 men, destroyed the enemy's fleet in 2 hours,

† Consult 'Description de Vigo,' Dn. Nicolas Taboada; Santiago, 1940.

taking 6 French and 5 Spanish ships, and burning and sinking 12 of the former and 8 of the latter. Count Château Renaud, with his French convoys, fled in the middle of the action, leaving his Spanish allies in the lurch. The bulk of the treasure is said to have been cast into the sea, and has since been eagerly sought for, but never yet discovered, by numerous diving adventurers.

The losses sustained at Vigo nearly ruined Philip V., as those at Cadiz had so sorely crippled Philip II. The place was again attacked by Lord Cobham, Oct. 11, 1719, and almost destroyed.

A delightful sail may be made across the bay to *Cangas* (5 m. N.W.), a thoroughly representative Spanish fishing-village. It is best to walk along the shore to (2 m.) *Bouzas*, where a boat may be hired more cheaply than at Vigo (8 to 10 r.). *Bouzas* has a large sardine factory, where the interesting process of curing and packing may be observed.

It is a pleasant walk of less than 4 hrs. to Porriño Stat., whence the train may be taken to (9 m.) Tuy (Rte. 53). The road ascends S.E., winding through fine woods, to the summit of the ridge, whence a good view is gained of the beautiful bay, and Porriño is reached in about an hour.

The carriage-road along the shore to the frontier of Portugal is full of interest. It runs at first inland, under the old fort of *Castro*, and crosses a low ridge, descending to the sea at (4 m.) *Navia*. Here the Rio Sordorna is crossed, and the road again leaves the sea, approaching it once more at (7 m.) *Oya*. Soon afterwards it traverses a neck of land at the base of Monte Ferro, which rises to the W., terminating in its headland of Cabo Sentauro, the extreme S. point of the bay of Vigo. 3 hrs. from Vigo (dil. daily) is

14 m. **Bayona**. This little town was formerly of more importance, and still possesses an ancient castle and an interesting Transition Church. The bathing is excellent, and there are several quaint bits of domestic architecture in the town. A finely en-

gineered road leads hence under the cliffs of **Cabo Silleiro**, skirting and often overhanging the sea, to

34 m. **La Guardia**. Here is a half-ruined fortress, for the protection of the small and insignificant harbour. The sea-bathing is excellent, and the place much frequented during the season. On the opposite bank of the Miño stands **Caminha** (*Handbook to Portugal*, Rte. 18). S. of the town rises the conspicuous land-mark of **Monte Santa Tecla**. Carriage-road along the rt. bank of the Miño to (14 m.) **Tuy** (Rte. 48).

## ROUTE 55.

LA CORUÑA TO SANTIAGO, BY THE BATHS OF CARBALLO AND CORCUBION. EXCURSION TO FINISTERRE. Coach and Bridle road.

Donkeys may be hired at a very cheap rate for the ride to Arteijo. The road runs S.W. from Coruña to

4 m. **Pastoriza**, where is a much frequented sanctuary. A mile further is the ch. of **Oseiro**, which is worth a visit.

7 m. **Baths of Arteijo**. Season July 1st to Sept. 30th. The waters are strongly impregnated with chloride of sodium, and are considered beneficial in stomachic disorders.

17 m. **Baths of Carballo**. The 85 houses of which the village is composed are most of them lodging-houses; the accommodation, however, is rude and uninviting. The waters are sulphurous, and are reputed to possess various curative qualities.

Hence it is a rough ride of 8 hrs. passing (5 hrs.) the gold mines of **Vimianzo** (Monte del Oro Company), to

**Corcubion** (1770), a poor town under a slope of the **Entorde**, on a charming *ria*; the port was defended by two now dismantled forts. La Nave and the noble Cape, **El Cabo**, which is

seen in all its glory from **El Pindo**, rise grandly at this, the western end of the old world—the **Promontorium Nerium**.

6 m. S.W. is **Finisterre**. This Land's End was the district of the **Arotebræ** or **Artabri**. This ironbound coast and fierce sea, delightful to poets and painters, but fatal to frail barks, is the fear of mariners. Here, Feb. 24, 1846, the *Great Liverpool* was lost on the shoals of **Juroa**, 3 m. S.E. of **Corcubion**. The natives plundered the wreck, and the passengers were pillaged by even the *carabineros*, the Spanish *protective* service, sent to guard them ('Times,' March 9, 1846).†

In these waters, May 3, 1747, **Anson** took all the six line-of-battle ships and four armed **Indiamen**, which formed the combined East and West Indian French squadron under **La Jonquière**. Then the captain of the *Invincible*, when delivering up his sword, said to **Anson**, "Vous avez vaincu l'*Invincible*, et la *Gloire* (another of the prizes) vous suit."

Here, again, Nov. 4, 1805, **Sir Richard Strachan** caught and captured the four runaways from **Trafalgar**, the **Admiral**, **Dunanoir**, the first to fly on the former occasion, being now the first to strike his flag.

Here, before, on the previous July 22, **Sir Robert Calder**, with only 15 sail of the line, had attacked **Ville-neuve**, commanding 21, and captured two; a thick fog came on, which, according to **M. Thiers**, prevented the *French* victory. The English almost felt so limited a success to be a reverse; and the gallant **Calder** was brought to a court-marshal for the incompleteness of his victory. His defence, however, was unanswerable; and **Nelson**, just to a brave man, like the Duke to **Moore**, manfully asserted, "that he, with so small a force, might not have done so much."

**Buonaparte** received the news of this naval triumph with infinite dis-

† The readers of *Borrow's 'Bible in Spain'* will remember his hair-breadth escape from being shot by **Don Carlos**, just as **Lord Carnarvon** was nearly put to death in the same district for **Don Miguel**. **Mr. Borrow** was luckily delivered by the alcade of **Corcubion**.

content, as it entirely deranged his plan for the invasion of England, since Villeneuve was forced to sail south instead of north, and thus failed, in becoming master of the British Channel.

A rough road leads due N. from Corcubion to

13 m. **Mugia**, on the S. headland of Camariñas Bay. Here is the Ch. of **Nuestra Señora de la Barca**, to which a romería (or pilgrimage) is made on the 8th of September. In the immediate vicinity is the singular rock-ing-stone called **La Barca**. This Celtic structure is of enormous proportions. The antiquarian is referred to Señor Saralegui's work for a detailed description of this interesting locality.†

From Corcubion it is a rough and hilly ride of 7 hrs. to **Negreira**, whence a carriage-road runs to (10 m.) **Santiago** (Rte. 53).

## ROUTE 56.

MEDINA DEL CAMPO TO ZAMORA,  
BY TORO. 57 m. Rail.

Soon after leaving Medina, the Rly. crosses the Rio Zapardiel on an iron bridge.

7 m. **Villaverde Stat.** The neighbourhood produces a good white wine.

11 m. **Nava del Rey Stat.**, also celebrated for its wine, which resembles sherry. The ch. has a handsome tower. [Coach to (25 m. S.W.) **Fuensauco**, which grows the best *garbanzos* in Spain.]

17 m. **Venta de Pollos Stat.** (1200). The Trabancos is here crossed on a fine iron bridge. Near this place is *Monte de Cubillas*, a valuable property of the Duke of Valencia. The country becomes woody before reaching

24 m. **Castro-Nuño Stat.** The plain is here very fertile, being watered by

the Duero. The rly. now crosses the river upon an iron bridge, and a branch line turns l. to serve some important flour mills near the river.

31 m. **San Roman Stat.** In the village,  $\frac{1}{2}$  m. N., there is an interesting ch. dedicated to San Roman, founded by Chindasvintus in the middle of the 8th centy. Although it has been much altered, it still preserves a part of the primitive structure. In the *relicario* may be seen 2 wooden painted caskets of the 15th centy. The ch. has 2 fine sepulchres of Gothic kings, covered with plaster, and a good painted retablo. In a house close by are 2 ancient Corinthian columns.

36 m. **TORO Stat.**, a mile below the town (7800). Omnibus, 50 c. The pedestrian may walk as quickly. This ancient and decayed city, like Salamanca, takes its bridge, and a "canting Toro," one of the Guisando breed, for its arms. From its grand bridge we behold those **Almenas de Toro**, chanted by Lope de Vega.

**La Colegiata** is a fine Romanesque ch. with nave, two aisles and transepts. The most striking feature of this building is the central tower, domed internally, and of 16 sides externally with 32 windows, two on each of its sides. The aspect, inside and out, is most picturesque. The ancient Romanesque doorway of the principal façade on the W. side is another important object of the ch. It is completely covered with sculpture, having 80 saints in the archivolt, the Coronation in the tympanum, and smaller subjects below. On the central dividing pillar stands the Virgin and Child, and the entire work is coloured. This doorway is in perfect preservation, and is partitioned off into a separate chapel, called the *parroquia de Santo Tomé*. A Gothic wooden *retablo* with carved canopies has been added to this altar. The principal doorway is now to the N.; it is also Romanesque and has 3 concentric arches covered with sculptures and ornamentation. The S. doorway is less fine. In the recesses of the chancel are the tombs of the family of Fonseca. Among them is

† 'Estudios sobre la Epoca Céltica en Galicia,' por D. Leandro de Saralegui y Medina, Ferrol, 1863.



that of the warrior Bishop Don Alonso, who accompanied the army of Ferdinand and Isabel at the battle of Toro. The Romanesque capitals inside the ch. are very remarkable, especially those of the chancel arch. Outside the *Coro* are sculptured on the N. the Annunciation, S. the Apostles James and John.

In the sacristy may be seen jewels and vestments given in 1486 by a member of the Fonseca family; a good silver custodia, the work of Juan Gayo in 1538. Part of the custodia, the *viril*, is of an earlier date, and of great interest. The pictures are indifferent, with the exception of a good painting of the German school, which hangs over the entrance doorway: it represents the Virgin seated with the Infant Saviour, Saint Catherine, and 2 other Saints. Over the altar in this sacristy there is a bas-relief in marble of the Adoration of the Magi.

**Hospital de la Cruz** (*vulgo del obispo*), E. of the town. In a chapel of the *patio* there is a good *retablo* of the 16th centy. of the Spanish early school of painting.

In **Santa Catalina**, a little further N., there is a fine wooden roof and a splendid ivory crucifix over the high altar.

The **Colegio de los Escolapios**, close to a small planted *plaza* in the centre of the town, has a good *patio* in the *plateresque* style, which has been lately restored.

The parish **Ch. of San Lorenzo**, in a street leading S.W. from the principal *plaza*, has a good S. wall, and paintings of great interest on the *retablo*; they are probably by Gallegos, but unfortunately they are in a very dilapidated condition and half hidden by modern furniture. Twenty-two only are visible. The 4 upper panels represent the life of San Lorenzo, the 4 lower the Annunciation, Nativity, Adoration, and Presentation. Below are figures of Apostles, and above, heads of Saints. The recumbent tombs on the l. are said to be those of a grandson of Peter the Cruel and his wife. The ch. of **San Julian de los Caballeros** contains an interesting carved wooden pulpit of the

16th centy., with figures of the 4 Evangelists and 4 Latin Doctors.

W. of the Inn, in a little *plaza*, is the ch. of **San Pedro**, with a brick apse and pointed W. door. Here is preserved a very fine \*tortoiseshell cross with ivory figures. The 2 *Maries* stand below, and 12 round ivory carvings in miniature encircle the crucifix. Below are scenes of the Passion framed in tortoiseshell.

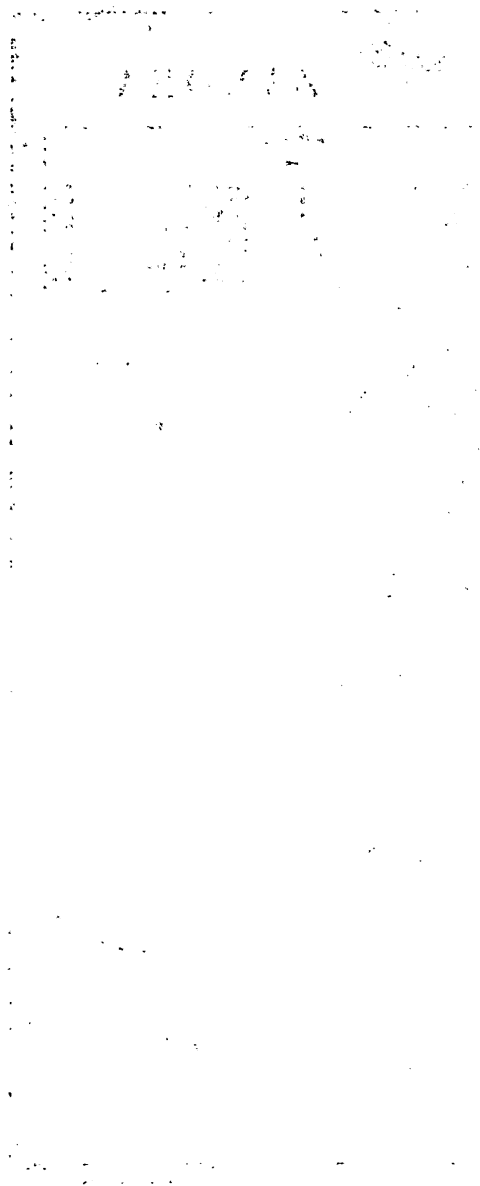
A little further N.W. is the ch. of **La Trinidad**, with fine wooden roof, and 19 small N. T. subjects brightly painted on the *retablo*. Just beyond, on the l., is the old mansion of the **Marques de Santa Cruz**, worth visiting for the sake of the magnificent ceiling in the **Salon de los Leyes**, where it is said the *Cortes de Toro* were held in 1371, 1442, and 1505. Close by to the E., opposite the ruined convent of **Santo Domingo**, are the remains of a fine palace.

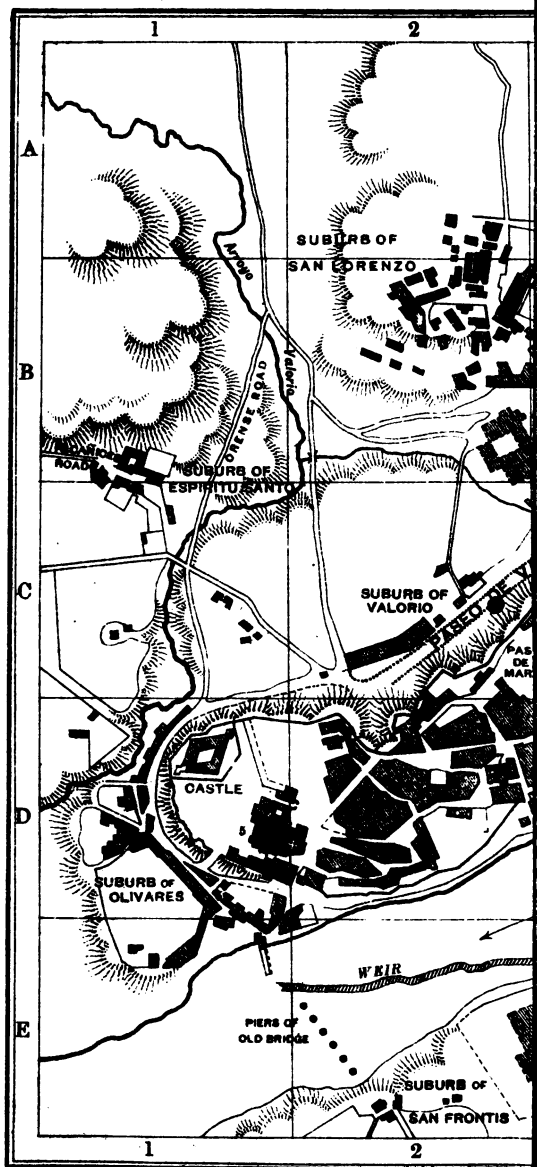
Toro was once a city of considerable importance. It was taken from the rebels in 1356, by Don Pedro in person. Near it was fought the battle between Alonso V. of Portugal and Ferdinand I. of Castile (A.D. 1476); by which victory the faction of La Beltraneja was destroyed, the defeat of Aljubarrota was avenged, and the crown of Castile secured to Isabella. Here again was held (Jan. 1506) the celebrated *Cortes* by which, after the death of Isabella, the regal authority of Ferdinand was recognised. It was at Toro that the *Conde Duque*, the disgraced minister of Philip IV., died in 1643, haunted, as he imagined, by a spectre—the ghost of his country's departed greatness which he had himself mainly contributed to destroy. Here, in 1327, Alonso XI. caused the Infante Don Juan to be put to death.

In the Dominican nunnery of **Sancti Espiritus** (S.W. corner of the town) are some very beautiful embroideries of the Passion, which can only be seen by special order from the bp. of Zamora.

The small garden-promenade, S. of the *Colegiata*, commands a striking view of the bridge over the Duero.

From Toro the rly. follows the





0

1/4 Mile

Digitized by Google

course of the Duero, and passes through deep cuttings to

49 m. **Coreeses Stat.**, surrounded by vineyards. The rly. now crosses the Rio Valderaduey to

57 m. **ZAMORA Stat. (B.)**,  $\frac{1}{2}$  m. N.E. of the town; omnibus, 50 c. (14,500).

Zamora is the see of a bishop, suffragan to Valladolid, and bears for arms its bridge, with two towers and a flag. This time-honoured old fortress city, which probably derives its name from the Arabic *samuráh*, Spanish *zumarra* (sheepskin jacket), worn by the peasantry, is called in some old books *Ocellum Duri*, the eye, the cup of the Duero (*Keli*, Hebrew; calix). Its very name awakes a thousand recollections of mediæval chivalry and romance, in the days of the glorious past. Placed on the barrier Duero, it was an important frontier town against Moorish invasions. It was recovered from the infidel in 748 by Alonso el Católico, but again besieged in July, 939, by Abdu-r-rahman, when a desperate battle was fought for its relief by Ramiro II. Zamora was then inclosed by seven lines of walls, and the intervening spaces defended by moats; 40,000 Moors are said to have been killed—to a man. Zamora, retaken and destroyed in 985 by the great Al Mansur, was rebuilt by Ferdinand I., who gave it in 1065 to his daughter, the Doña Urraca, who must not be confounded with her niece Urraca, the wife of Ramon of Burgundy, and *Reina propietaria* of Spain. This once common name, which still exists in these parts, is pure Arabic, and means "brilliant in colours;" hence Mahomet's mule, on which he ascended to heaven, was called *Al Burac*.

Ferdinand I. by his impolitic device dismembered a monarchy which his whole life had been spent in consolidating, and, like his seventh namesake, bequeathed a civil war to his heir Sancho, who, resenting the unjust partition, besieged Zamora in 1070. Then it was "the well-walled city" (*Zamora la bien cercada*), and

was proverbially almost impregnable: *á Zamora, no se ganó en una hora*. Sancho, being enticed near the walls by Vellido Dolphos (Ataulfo), was assassinated on the 7th Oct. 1072, whilst in an unseemly position, the Cid, from want of spurs (according to the old ballad), being unable to catch the traitor. Every Spanish scholar should read his *Romancero* on these sites. At this siege five Moorish kings (sheiks) brought the Cid tribute, and saluted him with the title of *Cid Campeador*—the Champion Prince.

The bishopric of Zamora, fallen into abeyance during the time of the Moors, was restored by Alonso VI., son of Ferdinand I., whose heiress, Urraca, had married Ramon, brother of Pope Calixtus II. (ob. 1124), and thus, through family interest at Rome, many difficulties with contending prelates were got over. Bernard, then Archb. of Toledo, was a Frenchman, and filled the sees of Spain with his countrymen, who introduced Romanesque architecture as at Tarragona. Geronimo, the confessor of the Cid, was appointed to Zamora with quasi-episcopal functions.

The \***CATHEDRAL**, which is of limited size, was probably completed about 1174; the choir has been rebuilt. The Romanesque tower at the W. end is an unusually fine structure, short, square, and massive, with windows in three tiers increasing in numbers upwards.

The S. transept has a fine round-arched doorway, with singular scroll-like mouldings, and Romanesque capitals. The central dome over the crossing is the most interesting feature within and without, quite cognate with the old cathedral of Salamanca. Within, it is round in plan with 16 round windows, from which the ribs run up straight to the apex like sections of an orange. Outside, there are 4 turrets and 4 gables between them on the same level, placed against spring of vault, with lovely arcading. The two aisles in the interior are low. The nave piers are very bold in design, and their massiveness is

remarkable, as the columns are not less than 7 feet across, whilst the clear width of the nave itself is only 23 feet. The aisles have very broad massive buttresses. The *altar mayor* has 4 fine columns of *broccatello di Spagna*, with gilt bronze capitals; the Transfiguration sculptured in marble, which forms the *retablo*, is modern and of inferior art. The *coro* is dated 1490: on many of the carved figures may be read their names and quaint Latin inscription, giving an idea of the person they are intended to represent. (They are published in the 11th vol. of the 'Ecclesiologist,' p. 362.) The open Gothic spire of the bishop's seat, and the saints and figures above the dark-coloured stalls of the canons, the carved door with figures and Gothic work to the l. of the high altar, deserve notice. The metal *rejas* are of the same age as the stalls; the lectern in the centre of the *coro* is handsome; and there are two pulpits of iron. There is an interesting picture on panel by *Gallegos* behind the *coro*, which represents the Saviour seated on his throne surrounded by saints and angels. On an altar in a N. chapel a marble figure of the Virgin with St. John, shows the great influence of the Italian school of the 16th centy. on the Spanish artists of the time. Among the remarkable tombs are those of Bernardo, the first bishop, 1149, Bishop Pedro, 1254, confessor of St. Ferdinand, and Bishop Suerus Perez, 1286. In the *Capilla del Cardenal*, at the W. end, are tombs of the Romero family; and a very remarkable *retablo*, parted into six divisions, painted by Fernando Gallegos, at the end of the 15th centy. (his finest work); his signature may be seen in the centre. It represents San Ildefonso receiving the chasuble from the Virgin. To the rt. the adoration of the relics of St. Leocadia, to the l. the discovery of the relics. Above the crucifixion, to the rt. the Death of St. John, to the l. the Baptism of Our Lord. Under the *retablo* are medallions with busts of saints. In the figure of *Eve* in the frame,

the German influence is distinctly visible which was so much followed by Gallegos. In the sacristia adjoining this capilla are several very curious battle-pieces, and a Virgin and Child. In the *Capilla de San Miguel* is the tomb of the Canon Francisco M. de Balbas, 1308, and in the *Capilla de San Juan*, the magnificent tomb of the Canon Juan de Grado, the finest and most artistic tomb in the ch.; above the effigy the genealogy of the Blessed Virgin is sculptured; in the centre of the group are the Virgin and Child; below the tomb is another Virgin and Child surrounded by angels. The *retablo* in this chapel deserves notice. The N. entrance to the cathedral has unfortunately been modernised in the Corinthian style, which ill accords with the primitive elevation. The original cloisters were burnt in 1591; they were rebuilt, in simple Doric, in 1621. The silver monstrance, which is Gothic of the 15th centy., is about 2 yards high, of exquisite workmanship, and one of the finest in Spain. It is probably by Enrique Arfe. It rests on a silver stand made in 1528, and is placed on the high altar, as everywhere else in Spain, at Corpus Christi, surrounded by splendid silver steps. Some fine tapestries are kept in the sacristy, which are hung in the ch. on great festivals. It is worth while to ascend the massive W. tower for the sake of the view.

Close to the Cathedral on the S. is the *Bishop's Palace*, with corridors and open gallery; and on the N.E. an ancient castle.

Returning into the town, the first ch. passed is that of *San Pedro y Ildefonso* (plan 7; p. 2). The interior is vaulted with one immense span, its originally distinct nave and aisles having (says Dr. Neale) been thrown into one in Flamboyant times. The W. entrance into the nave is arched over with a similar elliptical arch to that in San Esteban at Salamanca: above which is the *coro*. The *altar mayor* is arched over some 15 ft. from the ground, to support the recess, in which are placed the huge bronze-gilt

shrines containing the bodies of San Ildefonso and San Atilano. In the sacristy there is a good triptych of the German school, a chalice of the 17th centy., richly decorated with rock crystal; a silver altar frontal of the 17th centy., with figures of saints. Among the reliquaries is one shaped like a cross, Gothic work of the 15th centy.

A little further, on the l., is **La Magdalena**, a small Romanesque ch. of the Templars, and at their suppression given to the Order of St. Juan of Jerusalem. It is a good edifice of the 12th centy. The deeply-recessed S. entrance, with remarkable circular arches and shafts, is highly enriched with the latest and most ornate Romanesque work — (*Street*); and the rose-window above is formed with small columns, like that in the Temple Ch. in London. Within, are some remarkable canopied tombs of 13th-centy. date, supported upon spiral and fluted shafts. One of them, placed against the N. wall, has a canopy supported by three shafts, the capitals of which are each carved with a pair of fighting wyverns. The sepulchre itself is plain, surmounted with a cross; the effigy is carved, as if lying on a bed, out of a bold block of stone, and inserted in the wall; above this is the soul (in the shape of a head with wings) supported by angels.

Close to the picturesque Plaza Mayor is the ch. of **San Juan de la Puerta Nueva** (plan C., 3, 4). Its S. door is richly and curiously moulded. Over the W. door is a Christ on the cross. A similar Christ may be seen in an old gateway that has been built up, leaving a wall and small garden outside the ch. of St. Esteban. N.E. of the Plaza Mayor is the Ch. of **San Vicente**; its tall tower rises above the roof in three stages, and has a fine W. doorway; in style it is simple, Early Pointed, and pure. The interior of the ch. has been entirely modernised in the worst taste.

Bearing N.W., we reach (plan 14) the palace of Urraca: over the gateway is the inscription (now almost obliterated), *Afuera! Afuera! Ro-*

*drigo el soberbio Castellano*, taken from the old ballad, and allusive to the Cid being shut out of the city when Dolphos, the traitor-assassin, was let in.

Due E. in the Calle San Torcuato, notice the **Hospital** on the l. with its large overhanging porch, painted in vulgar but effective colours, and having the appearance at first sight of being inlaid with encaustic tiles. The inscription is dated 1526. To the rt. is the **Hospicio**, a fine building of the 16th centy., with a good patio. Further S. (plan 15) lies the **Plaza de los Momos**, where there is a house with a good façade and ajimez windows; the entrance-doorway is faced with the enormous arch-stones so common in the Spanish houses of the 16th centy.

Still walking S., in the ch. of **San Andrés** (plan 13) is a good plateresque tomb of Sotelo.

S.W. is the Ch. of **San Leonardo** (plan 12). The once fine W. doorway is now entirely ruined by whitewash. To the rt. and l. are nondescript animals placed on brackets, which are supported upon human heads.

Just below stands the Ch. of **Sta. Maria de Horta**. It is similar to that of La Magdalena; the light is admitted by small windows in the upper part of the walls, to the S.; the W. doorway is round-arched and perfectly plain. The square tower is of three stages pierced with windows. There is a good *retablo* in the **Capilla San Sebastian**. At the sides are paintings of the Prophets and Evangelists. In the **Capilla de San Antonio** (near the door to the rt.) is another *retablo*, by the same artist.

From this point it is a pleasant walk to the bridge, which is carried across the river Duero on 17 pointed arches; at either end there is a tall gate-tower. The river is broad and picturesque, and flows away to the W. through a beautifully-wooded and undulated valley. The Duero rises in the bleak **Sierra de Urbion**, near Soria, receiving the affluents of the hills above **Logroño** and the **Moncaya**, and flowing W. in a sinuous course of

about 500 m. to the Atlantic Ocean. The name is usually derived from *oro*, because of the yellow colour of the stream; but the word *Ur*, the Celtic Dwr, simply means *water*. It gave the title of marquis to the Duke, adapted, however, from the Portuguese version of the name. (See Passage of the Douro, *Handbook to Portugal*, Rte. 16.)

Ascending steeply to the Cathedral and Castle, the circuit may be completed by observing the curious Moorish watchtowers, which crown an elevated stretch of ground to the W. of the city.

*Promenade*.—Paseo de Valorio, adjoining the small Paseo de San Martín, near the Post-office; a pleasant walk, planted with roses, and commanding delightful sun-set views.

#### EXCURSIONS.

The naturalist and botanist should visit *la dehesa de San Andrés*, 3 m., and the geologist *Muelas*, 17 m. W., in the angle of the confluence of the Esla and Duero; here calcareous stones and crystals are found, curiously formed and marked, and the peculiar clay is considered the finest in the Peninsula for kitchen-ware. It was by this line that the Duke, in May, 1813, by a masterly move to the l., passed the Duero in the Portuguese frontier, turned the French positions, and pounced on them at Vitoria. He himself crossed the deep foaming river on the 29th, at *Miranda*, in a basket slung on a rope from rock to rock (Nap. xx. 7). A fine wild country, covered with aromatic under-wood, and intersected with trout-streams, intervenes to *Villafranca del Bierzo*. Those who can rough it might first visit *Carbajales*, 21 m. N.W. of Zamora. The neighbouring *Peña colorada* and *Monte Valderadas* abound in *caza mayor y menor* (game of every description); take local guides to unravel the net-work of trout-streams which come down the fan-like offshoots of the serpentine *Sierra de Culebras*, and empty themselves into the Aliste. From Carbajales the sportsman might strike off to (22 m.

W.) *Alcañices*, a small town on the confines of Portugal, where there is excellent cover. Alcañices may be reached from Zamora direct by carriage-road (36 m.), passing (11 m.) Ricobayo. Alcañices formerly belonged to the Templars, and possesses remains of their ancient defences. The adventurous traveller may ride hence by a rough bridle-track to (5 m.) *Sejas de Aliste* and (11 m.) *San Martín del Pedroso*, on the l. bank of the Manzanas, to (30 m.) *Bragança* (*Handbook for Portugal*, Rte. 28).

#### ROUTE 57.

##### SALAMANCA TO ZAMORA, BY CORRALES.

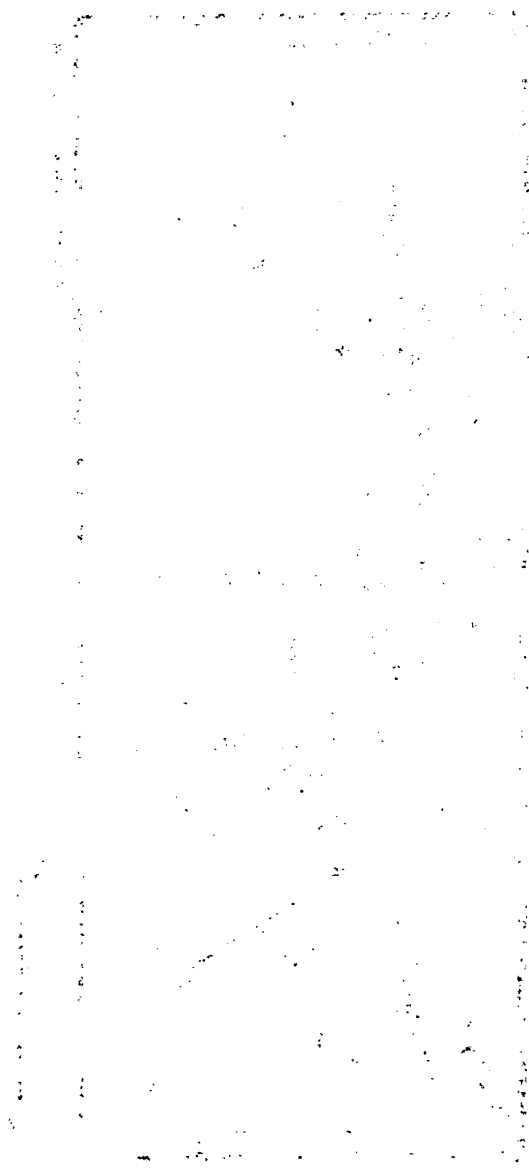
42 Eng. m. Diligence daily, road excellent.

Leaving Salamanca, the first considerable village is

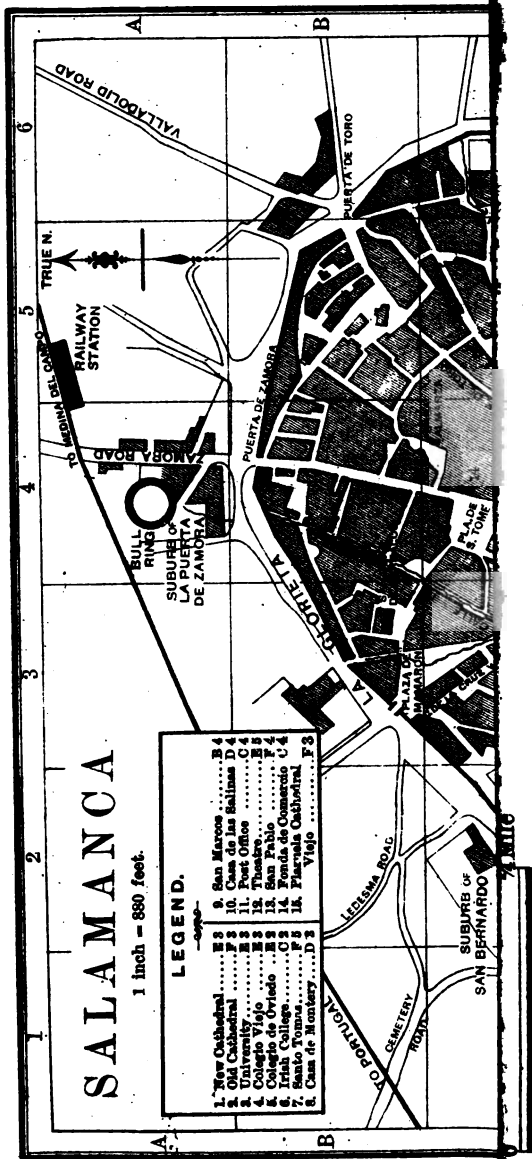
9 m. *Calzada de Valdunciel*. The road follows the line of the ancient Roman way (*Calzada, causeway*), and runs over a desolate waste of ilex and cistus; here and there are seen wild hawks of a large size, with greyish-white bodies, and tails and wings tipped with black.

15 m. *Iscala*. This district is much frequented for its excellent shooting; the side of the gently sloping hill, which stretches away far to the rt. of the road, swarms with rabbits.

25 m. *El Cubo*. Soon after leaving this little village, some scanty ruins to rt. are all that now remain of the once superb convent of *Valderasa*, in which St. Ferdinand was born.







28 m. **Pelleas.** Here are traces of the old Roman road *La Plata*, which formerly traversed Spain from N. to S. The costume of the peasantry here becomes most picturesque: it is difficult to distinguish the men from the women, for both sexes wear the peculiar cloak, which extends almost to the ankles, and their *Monteras* (or head-coverings) are the same; they also both wear gaiters, and a kind of mocassin, ornamented with a raw horse-hide fringe.

32 m. **Corrales** (2000). Low hills are now skirted to

38 m. **Morales.** To the l. is the hermitage of *el Cristo de Morales*. The ancient wall-girt city of *Zamora* is now seen grandly rising over the *Duero*. The long, embattled line of its fortifications terminates with the cathedral to the l. The fine old bridge, with its pointed arches, is crossed, and the zigzag steep ascent is made to

42 m. **Zamora** (Rte. 56).

## ROUTE 58.

MEDINA DEL CAMPO TO OPORTO, BY  
SALAMANCA AND CIUDAD RODRIGO.  
320 m. Rail.

The rly. describes a wide curve on leaving the junction stat. of *Medina*, and traverses an exceptionally ugly district.

18 m. **Carpio Stat.** (1200). In the town, nearly 2 m. distant, are ruins of an ancient ch., with a crypt containing sepulchres of former lords of the soil, and an old square tower. The country becomes less and less attrac-  
[Spain, 92.]

tive, and no place of importance is passed until reaching

48 m. **Salamanca Stat.** (20,000),  $\frac{1}{2}$  m. N.E. of the city gates.

## SALAMANCA.

	Page
§ 1. Cathedral . . . . .	258
§ 2. University and Colleges. . . . .	260
§ 3. Churches and Seminary. . . . .	262
§ 4. Squares . . . . .	264
§ 5. Old Houses . . . . .	264
§ 6. Historical Notice . . . . .	265
§ 7. Excursions—Battle-field of Salamanca	266

Salamanca is the capital of its modern department, and the see of a Bishop, suffragan to *Valladolid*. The town is dull, without learning, society, or commerce; the climate is cold, for the air bites shrewdly, and as fuel is very scarce, the sun is the fireplace of the poor.

Built in a horse-shoe shape, this ancient city stands with its walls and domes overlooking the river *Tormes*, whose water often disagrees with strangers, and is kept standing for several days in cisterns, to allow of the deposit of some of the mineral or organic matter which it holds in solution. The *agua de San Francisco*, usually drunk, is, however, wholesome and pure. The river rises in the *Sierra de Gredos*, near *Tormellas*, and after a course of 135 m. flows into the *Duero* near *Fermoselle*; near its source is good trout-fishing. At *Salamanca* the river is broad and imposing, and is crossed by a handsome and very long stone bridge, consisting of 26 arches: the 15 near the town are Roman, and in very good condition; the 11 remaining ones are of the time of the Emperor *Charles V.*

Seen from outside, *Salamanca* has an antique picturesque look. The beautiful creamy stone of which the cathedral and colleges are built comes from the quarries of *Villa Mayor*, 3 m. distant, and is infinitely superior in colour and duration to the perishable material used at *Oxford*. This university, although in the land of *Ala-*

medas, is, however, altogether deficient in the academie groves and delightful gardens of her English rival.

The other university towns are Barcelona, Granada, Madrid, Oviedo, Santiago, Seville, Valencia, Valladolid, and Zaragoza.

### § 1. CATHEDRAL.

The CATHEDRAL is a characteristic example of the florid Gothic of the age of Leo X.; the date of its commencement (1513) is recorded on a buttress in the N. angle of the W. front. A consultation was previously held of all the chief architects of Spain; see the curious documents printed by Cean Bermudez (Arch. i. 293). The plan of Juan Gil de Ontañon was selected, and the edifice was built under Bishop Francisco de Bobadilla, son of Beatriz, the dear friend of Isabel. He had the good sense to spare the old cathedral, to which this is now joined, and from whence the service was removed March 25, 1560. The principal and finest entrance to the W. is profusely decorated from the top to the bottom with fine statues, medallions, and delicate ornamentation, the work of Juan de Juni and Gaspar Becerra. The rich Gothic predominates, but the tendency to the plateresque is evident.

Over the double doorway are the Nativity and Adoration in high relief, and above them the Crucifixion, with SS. Peter and Paul, while at the sides stand numerous Saints in niches—all very extravagant and florid, but admirably wrought in warm cream-coloured stone. The towers are inferior, and of later date. The *Puerta de las Palmas* opens upon the raised plaza to the N.; over it is the "Entry into Jerusalem," in high relief.

The effect of the interior, in spite of its late style, is singularly imposing. The roof is supported by gracefully moulded lofty piers, with capitals in blue and gold. A pierced balustrade, flamboyant in the aisles, classical in the nave, takes the place of a triforium. In the transept these both occur together, one above the other; and below them runs a richly

carved double frieze of animals and scroll-work. High up on the walls are medallions with gilded and coloured busts, and coats of arms. The octangular *cimborio* is lofty, but overwrought. The *coro*, as usual, blocks up the centre; the *silleria* is handsomely carved with 56 figures of Saints on the upper panels, and heads of female Saints below. Above is a row of *putti*, and the spaces are filled with lovely arabesques. The 11th panel on N. side has beautiful figures of Justo and Pastor, the martyr boys, embracing. Behind the *coro*, W., are statues of St. John the Evangelist and a cross Santa Anna teaching the Virgin to read, both ascribed to Juan de Juni. The beautiful *Dorado* chapel, built by Francisco Sanchez de Palenzuela (2nd on rt.), has a profusion of small saints, placed in rows, on gilt pedestals, picked out in blue and gold. On the S. wall is a skeleton looking down, with the inscription at his feet, *Memento mori*; and on the W. side a gallery with charming old organ. The tomb of the founder is dated 1524; he is sculptured as asleep in his robes; above is his portrait in black. The *azulejos*, and the sculptures of two prelates, and every detail is worth looking at in this beautiful little chapel. In the *Capilla del Presidente* (3rd on rt.) is a copy, by *El Mudo*, of Titian's "Deposition." Further on, to the l. of the door which enters the old cathedral, is a beautiful \*Virgin with the Infant and St. John, ascribed to Morales, but not the least in his depressing style.

The Sacristy is a handsome room, with bright Venetian mirrors. In the adjoining Oratorio the relics are kept, but the French carried off the silver mountings. Hanging behind the door is *el Crucifijo de las Batallas*, a small Byzantine bronze, which the Cid always carried in fight. The crown and the apron are gilt, the body is girded with a white belt, studded with chequer work, a good example of old champ-levé enamel of Limoges.† This authentic and curious relic was

† See 'El Cristo de las Batallas,' Gil Davila, 4to., Salam., 1615.

brought here by Geronimo, the Cid's own bishop, and remained over the prelate's tomb from 1120 to 1607, until it was removed to this *Relicario*. In the *Capilla del Carmen*, behind the high altar, may be seen the remains of Bishop Geronimo, and a crucifix, about half a yard high, which, it is said, was carried by the Bishop in the wars with the Cid. It is roughly made of dark wood, but is an interesting specimen of sculpture of the 11th centy. In the *Capilla de San Antonio* (5th on l.) there is a picture representing the Beheading of St. John; notice the fine figure of the Virgin, in dark green robe, giving a white rose to the Saviour Child; to the rt. of it there is a San Cristobal, and to the l. a San Andrés, all 3 fine examples of the Spanish painter Fernando Gallegos.† In the *Capilla de Nuestra Señora de la Verdad* (4th on l.) is a Crucifixion, with two bishops. The small box, dated 1628, contains parchment title-deeds. Here also is a St. Jerome beating his breast, by Gaspar Becerra. A broad flight of steps leads down from the S. aisle into

The old Cathedral,‡ a fine specimen of Romanesque work, is simple and massy; hence the epithet, "*Fortis Salmantina*." It was built by that warlike prelate, Geronimo, the confessor of the Cid, a Frenchman, born in Perigord. He was brought to Spain by his countryman Bernardo, primate of Toledo, and made Bishop of Valencia, in 1098, by the Cid. Translated to Zamora after his master's death, he induced Count Ramon, the husband of Queen Urraca, in 1102, to build this cathedral at Salamanca, which Calixtus II., own brother to Ramon, elevated to episcopal dignity. Geronimo introduced the Norman-French style of architecture in both his cathedrals; the exterior is best seen from the E. side, whence it was sketched by Street. It is a cross ch. with 3 E. apses, and a central dome covered with scaly tiles, raised upon

arcades, pierced with windows, in order to support the pressure of the vault; four round pinnacles are built outside. Mr. Street considered that this dome was a rare feature treated with great success and originality. The effect inside and out is admirable.

There is a clerestory of single lights, but no triforium; the main arches and vaulting are pointed, but the windows and arcades round-headed; the carving of the capitals bold and curious, but some of them badly restored. The curved *retablo* in the *Capilla Mayor*, filled with 55 paintings, in fresco, set in white and gold frames, is worthy of careful study. With the exception of two panels, which are of the 15th centy., and were probably placed to hide the spot occupied by an image, they are by the Italian artist Nicolas Florentino, an excellent painter of the 14th centy. The fresco on the dome, of the Last Judgment, is also by him. Under the *retablo* there is an interesting Gothic image of the Virgin. This unique *retablo* is in perfect preservation, and most beautiful in colour. Among the many beautiful tombs are, in the chancel, rt., that of Juan Fernandez Rico (1503); l., that of Matilda, daughter of Alonso VIII. (1204). In the rt. transept, those of Dean Alonso Vidal, with the Coronation of the Virgin; and Diego Lopez, Archdeacon of Ledesma, with a fresco of the Adoration. Several of these tombs have been published in the Spanish work, '*Monumentos Arquitectonicos*.'

In the old cloisters, built in 1170, and partly modernized, the schools were formerly held. At the cloister face of the entrance doorway are 2 beautiful shafts and capitals. Several inscriptions are imbedded in the wall. Some ancient tombs and old paintings on panel should be noticed. There are four chapels in the cloister: three of them are interesting. The first to the left of the entrance door is *Capilla de Talavera*, founded in 1510 by Rodrigo Arias Maldonado: it contains the tomb of the founder and a flag taken from the Comuneros in 1521. This

† Ferdinand Gallegos was born at Salamanca in the middle of the 16th century, and is the Van Eyck of the Peninsula.

‡ See Street's '*Gothic Architecture of Spain*.'

chapel was destined for the Muzarabic ritual, which is celebrated there six times a year. The roof, which belongs to the primitive construction, is of the highest interest. It is composed of ribs in parallel lines, which recall Byzantine constructions anterior to the 11th centy. There are good paintings on the retablo. The next chapel, that of *Sta. Barbara*, was founded in 1344 by Bishop Juan Lucero. His tomb and other interesting ones of the same period may be seen there. Here stands the chair from whence degrees were conferred to the licentiates and doctors of the University up to 1842. In the *Sala Capitular* there is a remarkable roof of plaster, and the replica of a Virgin and Child by Guido Reni. On the S. side of the cloister is a beautiful chapel, founded by Diego de Anaya, archbishop of Seville, in 1374. The vaulted roof is painted in blue, and studded with stars of gold. Of the eight interesting tombs of members of his family, the most important is the founder's, which is in the centre, surrounded by an iron railing and open-work inscription, a very remarkable specimen of ironwork. The mediæval organ and Moorish tracery on it are most interesting. The beautifully executed effigies of an armed knight and his lady, are supposed to be the father and mother of Archbishop Anaya: the lady is dressed in the costume of a nun, having doubtless assumed that garb upon the departure of her husband for the wars: her feet are placed in *pattens* instead of shoes.

Opposite the cathedral to the N. is *San Bartolomé*, now the palace of the civil governor, a good Greco-Roman building which was built over an older one in the last century. It is the eldest of the *Colegios Mayores*, and is called *El Colegio Viejo*.†

## § 2. UNIVERSITY AND COLLEGES.

The University is entered from its W. side (plan E. 3), close to the grand

† Consult its history by Ruiz de Vergara, 3 vols. fol., Madrid, 1766-70.

façade of the *University Library* (open daily at 10), which is alone worth an architect's visit to Salamanca to see. It is the triumph of the decorative and heraldic style; the creamy stone has been as wax in the hands of the artist. It is of the richest period of Ferdinand and Isabella, whose medallions and badges are interworked with scrolls: the inscription is in Greek—"The Kings to the University, and this to the Kings" (*οἱ βασιλεῖς τῇ ἐγκυκλοπαιδείᾳ, αὕτη τοῖς Βασιλεῦσι*).

In the *Plazuela* opposite is the *Instituto* (Grammar School), with a small Natural History Museum, and two Gothic façades of former *Escuelas menores*. Its picturesque patio is entered by a double door at the end of the *Plazuela*. A statue in bronze, of Fray Luis de Leon, was erected (1869) in the centre of this square.

A door opposite the statue leads to the *Archivo*, which is on the ground floor. It contains several interesting documents and autographs of Vasco de Gama, Calderon, &c. Upstairs lives the custodian of the

*University*, whose Moorish ceilings and walls of the 15th centy. have unfortunately been restored. Opening out of the modernized *Patio* is the Lecture-Room of Luis de Leon, with Catedra and tapestries, the *Paraninfo*, and the *Salon de Gradas*. The schools were commenced in 1415 by Alonso Rodrigo Carpintero, and were removed here from the cloister in 1433. This was the age of Juan II., the patron of literature and of the troubadour (see the inscription over the gate *de las Cadenas*). The chapel, dedicated to *San Gerónimo*, of which Medina gives the curious details, was modernized and ruined under the Bourbons. On the rt. wall is the tomb of Leon. 4 fine columns of black and white marble adorn the retablo; the tabernacle has colonnettes of orange agate; the pulpit is of jasper; and the altar and its fittings of jasper and pink marble. There are some fine vestments of the 16th century in the *sacristia*. The velvet benches embroidered with the arms of the town are kept here.

Over the door of each of the *aulas*,

"halls," or lecture-rooms, are tablets denoting the science which is, was, or ought to be taught to them; inside each is a pulpit for the lecturer, or *catedrático*, with rows of benches for the students, and a sort of ledge for them to write their notes on. Ascending the staircase, especially observe the morris dancers and foliage by way of banisters; on one side of the upper cloister the ceiling is in rich *artesonado*, and stalactitical. The handsome library is fitted with Louis XIV. book-cases and gallery: in a smaller room are preserved many most interesting illuminated manuscripts, and books, of which the most remarkable are an illuminated MS. of the 15th centy., *Libro de las claras e virtuosas mugeres*, attributed to Don Alvaro de Luna. *Obras de Seneca*, MS. of the 15th centy.; a small Bible, 14th centy., finely illuminated. A large collection of early printed books and autographs of Fray Louis de Leon; and also such works as are prohibited by the *liber expurgatorius*, which the obliging librarian will be glad to show to visitors. The library is rich in theology, editions of Aristotle, works of Tostado, &c.

Passing through some quaint tapestry-clad rooms is the *Sala del Claustro*, a modern saloon, in which the doctors and heads of houses assemble in conclave. Here the student about to "dispute" or "wrangle" was formerly placed with a sentinel at the door, for 25 hours, to consider his subject quietly.

Proceeding N.W., the vast open spaces once crowded with convents will give some idea of the frightful devastation caused by the French. In order to fortify this commanding quarter, they demolished San Benito, San Vicente, La Merced, and Los Cayetanos, and levelled all the houses up to San Bernardo, to make a glacis. These forts were stormed by the Duke in person, June 27, 1812, and although defended by 800 picked men and 20 cannon surrendered after a feeble resistance. Thus were captured in a few hours bastions which it had occupied the enemy three long years to

construct, for which the palatial abodes of religion and learning were razed; and this in the face of Mar-mont's superior army, which did not venture to interfere.

Close to San Bernardo is the *Colegio Mayor de Santiago Apostol* (called also *del Arzobispo*, after the Archbishop of Toledo, Alonso de Fonseca, its founder). This fine edifice is now *El Colegio de Nobles Irlandeses*. Their original college was founded in 1592 by Philip II., and dedicated to St. Patrick. Here from 12 to 20 Irish students are usually in training for the priesthood. The Rev. John Cowan is the present rector. The students follow their course of theology and law at the seminary, where they receive their degrees. The edifice itself was begun in 1521 by Pedro de Ibarra at the best period of the cinquecento style of architecture. The elegant *Patio* has fluted pillars, and medallions with sculptured heads of warriors in caps or helmets, full of grace and variety of design. Ibarra was aided by Alonso de Covarrubias and by Berruguete: thus the three great artistic architects of their age were simultaneously employed, each vying in honourable rivalry to outdo the other. Some of the work is in the transition period from the Gothic to the Renaissance. Berruguete in 1529 undertook to "build, carve, and paint" the *retablo* of the chapel: Ponz (xii. 234) gives an extract from the original agreement. The noble work was finished in 1531. The 8 paintings are rather coldly coloured, and the drawing resembles that of Juan de Bologna; the upper 4 are the best. The subjects are (on the l.) the Descent of the Holy Ghost, Ananias and Sapphira, the Finding of Moses, Presentation in the Temple; (on the rt.), Ascension, Baptism, Flight into Egypt, Adoration of the Shepherds. The two lower are copies, the invaders having abstracted the originals. The library windows command a fine view of the Cathedral and huge Seminary. The Lecture-room is handsome, and some rich vestments may be seen in the sacristy.

## § 3. CHURCHES AND SEMINARY.

Nearly due E. of the Irish College (plan D. 3) is the large chapel of *las Agustinas Recoletas*, a once magnificent convent, founded in 1626 by Manuel de Zuñiga, Conde de Monterey, and favourite of Philip IV. This "good slow man," according to Clarendon, having married a sister of the all-powerful Conde Duque, was by him appointed viceroy at Naples. He there became so rich, that a poor woman, who had a longing to see Philip IV., when thanking the king for granting her an audience, prayed that "God might make him also viceroy of Naples." The convent was built by Juan Fontana. The ch., a pure Latin cross, is one of the finest in Salamanca and is decorated with some of the commoner species of Italian marbles. There is a small quantity of *giallo antico* on the inlaid pulpit, and some *verde antico* and *broccatello* at the high altar, with a narrow frame of *Settebasi dorata* round each altar-piece. The tabernacle has colonnettes of lapis lazuli and some red jasper. The retablo is handsome and original, being formed in panels, with 8 columns of Pyrenean marble (*rosso di Francia*) in 2 rows, having gilded Corinthian capitals. The tombs of the founder and his wife are tolerably well carved but vulgar. Over the high altar is Ribera's celebrated "Conception," and above it 4 indifferent paintings by *Stanzioni*; in the rt. transept an \*excellent *Ribera*—the Virgin and Child, with Dominic and Anthony of Padua. St. Januarius kneeling on the clouds, in the lower part of the ch., is also by *Ribera*. The remaining pictures in the ch. are of little value. It is believed, however, that better ones exist in the Nunnery, which is closed to male visitors. Monterey was viceroy at the period when the Neapolitan school was in some repute, and he is known to have formed a collection of works of art, which may probably be buried within the precincts of this *sanctum sanctorum*. His palace (§ 4), gutted by

the French, stands opposite the convent (plan 11).

Turning S. from this point, we pass on the l. the late Gothic ch. of *San Benito*, with some good features, and reach, on the rt., the enormous pile of the *Jesuitas (La Clerica)*, built in 1614, now a clerical Seminary (plan E. 3). The chapel, with its portals, towers, and cupolas are more striking from size than good art. In the sacristy are copies of 4 small pictures by Rubens (originals at Madrid), and a wooden statue of Christ at the pillar, by Carmona. In a chapel at the end of a long corridor is a large ivory doll, representing St. Michael.

Opposite the Seminario is the \**Casa de las Conchas*, studded with stone shells, the heraldic badge of its owner. It has a fine patio and good ceiling over the staircase, and may be considered the most complete house in Spain of its period, which corresponds with the florid Burgundian style of the Low Countries.

Returning to the Cathedral, and passing between it and the Colegio Viejo, we soon reach the ch. of *San Esteban*, commonly called *Santo Domingo*, a Dominican convent (plan 19). It has retained the old name of *San Esteban*, because, when an earlier one near the Tórmes was destroyed by a flood in Nov. 1256, this parish ch. was assigned to that order, and one of the finest externally enriched Gothic buildings in the world was erected. The benefactors were Juan Alvarez de Toledo, uncle to the great Alva, and Diego de Deza, tutor to Prince Juan (who died at Salamanca, Oct. 7, 1497) and afterwards Archbishop of Seville. This true Dominican was, like Philip II., a patron of art, protector of Columbus, and sincere even in his bigotry. He also founded the College of *Santo Tomás* at Seville. The elaborate façade and portal almost rivals that of the University Library. The creamy stone is worked into saints, apostles, candelabra, and richest caprice. The martyrdom of the titular is a group, sculptured in stone by Juan Antonio Ceroni of Milan. On

the stone in the centre, upon which the saint is leaning his l. hand, the artist has cut his name: the date (1610) is cut upon the stone which one of the persecutors (to the extreme l.) is about to pick up from the ground. The medallions on the façade in the Gothic style represent St. George, David, St. James and Abraham. The frieze of children and horses in the second tier is very fine. The entrance into the noble ch. is under an elliptical arch, which supports the coro, beyond which all is brilliant, nay, the centre altar and two side ones are overdone with gilding. They are by Churriguera himself. The ch. is a Latin cross: at the end of the nave above the elliptical arch is painted in fresco by *Antonio Palomino*, the "Triumph of Religion." The roof is richly studied; the *retablo* has a good martyrdom of St. Stephen by *Claudio Coello*. In the centre is a statuette of the Virgin holding the Infant Saviour in her arms. It is made of gilt bronze, and the throne on which she is seated has a series of figures in *champlevé* enamel of the 12th centy. It is known by the name of *Virgen de la Vega*, and probably belonged formerly to the old cathedral. Some fine statues by Salvador Carmona are in this *retablo*. In the chapel of San Pedro Martir (last on l.) there exists a good painting on panel of the martyrdom of St. Ursula. Notice in the *Relicario* the slippers which Pius V. wore upon the occasion when he received the Prince after the victory. The wooden urn in the centre of the apartment contains the bones of the Duke and Duchess de Alba. In the *Sala Capitula*, built in 1637, are some bas-reliefs of the 13th centy. The cloister is bright and spacious, and contains some well-sculptured ornamentation, most creditably restored of late years by workmen of the locality. Opening out of a long unpaved corridor on the S. side is the room *De profundis* where it is said Columbus explained for the first time his theories to the community.

Columbus in 1484-6 was lodged in this convent; Deza and the rest of the Dominican Fathers, to their undying

honour, espoused his scheme, which the "Doctors" of the University had pronounced to be "vain, impracticable, and resting on grounds too weak to merit the support of the government."

In a chamber on the E. side of the cloister, formerly the library, has been arranged a small *Provincial Museum*, open on Sunday and Thursday, from 10 to 2. The pictures are worthless; but in the cloister-room is a curious alabaster relief of the *stigmata* and foundation of the Franciscan order; and above, reached by a handsome staircase, is a good collection of engravings (*monumentos historicos de España*).

Nearly opposite, to the N.W., is the rich plateresque portal of *las Dueñas*, founded in 1419, within which Santa Teresa received her Divine revelations.

Continuing E., and passing on the rt. the large college of the military order of *Calatrava*, we reach a little ch. dedicated to our own Thomas à Becket (plan 9), with a triple Romanesque apse and arcading. Beyond it, outside the gate, is the nunnery of the *Bernardas* (plan F. 6), whose chapel, which contains 2 statues by Berruguete, is only open for a few minutes for mass at 7 in the morning.

Bearing N.W. towards the theatre (plan 18) we arrive at a curious little building marked on the plan as a cross, and employed as a School of Surgery. Over the door is a Greek inscription, and a Latin couplet which is not unlikely to puzzle the classical traveller, until he is made aware of the fact that a dissecting-room in Spain is familiarly called an amphitheatre.

Ad caedes hominum prisca Amphitheatra  
patebant:  
Ut longum discant vivere, nostra patent.

The little ch. of *San Justo* (plan D. 5), with its beautiful doorway, was condemned to destruction in 1887.

Near the gate of the same name (D. 6) is the nunnery of *Espíritu Santo*, destined, like *Las Huelgas* at Burgos, for noble ladies, with a superb roof over the *coro*, a good carved *retablo*



over the high altar, and a richly-chased portal by Berruguete.

On the way to the stat. from the Plaza is passed the little ch. of **San Mateo** (B. 5), with a good Romanesque doorway. N.W. of it (plan 13) is the curious little ch. of **San Marcos**, round in its plan, but having three apses inside. There are no columns, except some of granite in the porch. Returning to the Plaza Mayor, near its S.W. corner (D. 4), is the ch. of **San Martin**, with two good doorways, N. Gothic, and S. Renaissance.

#### § 4. SQUARES.

The Plaza Mayor is one of the largest and handsomest squares in Spain (1700-33). A colonnade is erected on each side, underneath which to the N. is the **Casa del Ayuntamiento**, or mansion-house, Churrigueresque in style. In this Plaza bull-fights were given as recently as 1863, and 16,000 to 20,000 spectators have often been accommodated. The centre is now occupied by a pleasant garden. Under the arcades is the fashionable promenade of the town. The façades on the S. and W. sides are adorned with busts of kings and worthies of Spain; blank spaces have been left on the other sides for future great men.

Below this square is the old Grass Market, **Plaza de la Verdura**; here peasant girls may be seen with bright red handkerchiefs, and men and boys in black leggings.

The silversmiths' shops are good, and contain a great variety of modern inexpensive local jewellery.

*Promenades:* Alameda San Francisco (near the Irish College); Glorieta, near the Bull Ring.

#### § 5. OLD HOUSES.

Among the houses best worth observing in Salamanca is **La Casa de la Sal**, or **Salinas**, with its round-arched front, granite pillars, ornamented windows, and splendid *patio* (D. 4). Above is a projecting gallery, upheld by grandly carved figure-supports in

the boldest Italian style, life size and of stone, representing the victories of Charles V. over the Turks; they are among the finest sculptures in Salamanca. At the N.E. corner of the adjacent **Plazuela de la Yerba** is the octagonal **Torre del Clavero**, a good specimen of the mediæval Castilian keep, with those little bartizan turrets, one on each face, which occur at Coria, Coca, Segovia, Gaudamur, and elsewhere. Returning to the nunnery of the **Recoletas** (plan 11), the **Palacio del Conde de Monterey**, before mentioned, has two remarkably elegant turrets or *miradores*, with an upper gallery of open arcaded windows, which look like a rich lace fringe of the solid basement below. A few yds. N., on the rt., is the **Casa de las Muertes** (or *Duendes*, ghosts), built by Archbishop Fonseca, whose bust, with those of his two nephews, is sculptured in front. It was long supposed to be haunted, whence its name.

Opposite the **Café Suizo** is an old house with a Berruguete front and portal, and medallions of the founder and his wife, a very common Spanish *cinqueto* decoration. The house of the **Marqués de Almarza**, in the **Plaza de San Boal** (B. 4), has a rosette-studded arch at the entrance, and six medallions in the *patio*, with portrait busts of members of the family. Here the Duke lodged when in Salamanca in 1812.

Descending to the bridge, before reaching it, on the l., is the ch. of **Santiago**, with some good carving on the presses of its sacristy. The bridge is most picturesque from every point of view, and its masonry, and Roman foundations, should be particularly observed. A fine view of the city with the river in the foreground may be enjoyed by crossing first the **Tormes**, and then the rivulet **Zurguen**, beyond it to the rt.

Before returning to the city, the traveller should make a point of visiting the **Colegio de la Vega**, which lies among the meadows a few hundred yds. S.E. It is now a private residence, but the gardener will open the gate (small fee). Here is a fine

fragment of an ancient \*cloister, consisting of 5 small arches with 14 shafts, and capitals quaintly carved with animals, birds and figures. There are also 6 larger arches supported by short pillars, 3 of them pointed, with dog-tooth moulding, and 3 round, apparently Byzantine.

### § 6. HISTORICAL NOTICE.

**Salamanca** (Salmantica), a name some have derived from *Elman*, the Iberian god of war, was a large and ancient city of the *Vettones*. Plutarch (*De Virt. Mul.*) calls it *μεγάλη πόλις*; he relates how, 582 u.c., Hannibal raised its siege, the Spaniards having "promised to pay" 300 talents of silver and give 300 hostages, but performed neither; thereupon the Punic chief, not to be so done, came back and gave the place up to plunder, having first ordered the male population to come out with jackets, and without arms or cloaks. The women, however, hid swords under their *sayas*; and when the Massæsylian guard placed over the prisoners left their charge to join in the pillage, these Amazons armed the men, who killed many of the plunderers. Under the Romans Salamanca became the ninth military station on the *Via Plata*, the broad road from Santander to Merida and Cadiz. The Goths patronised Salamanca, and here coined money in gold. Ravaged by the Moors, and finally reconquered by the Spaniards in 1055, the city abounds with very interesting specimens of architecture, especially of the Romanesque, late Gothic, or plateresque, and Renaissance styles. The pure pointed style of the 13th and 14th centuries is entirely absent, but *Rococo* is abundant, for José Churriguera, the heresiarch of bad taste, and whose name is synonymous with absurdity, was born here about 1660.

The pride of Salamanca was laid in the dust by the French, whose ravages were thus described by the Duke, June 18th, 1812:—"The enemy evacuated on the 16th, leaving a garrison in the fortifications which they have

erected on the ruins of the colleges and convents which they have demolished." "The French among other acts of violence have destroyed 13 out of 25 convents, and 20 of 25 colleges which existed in this celebrated seat of learning." Again, Feb. 10, 1813, he writes:—"I have received intelligence that the enemy have destroyed the remaining colleges and other large buildings which were at Salamanca, in order to use the timber for firewood." The western portion of Salamanca is consequently one heap of ruins.†

The first university in Castile was that founded at Palencia by Alonso VIII., which induced Alonso IX. of Leon to establish this one. When the two kingdoms were united under his son St. Ferdinand, Palencia was incorporated with Salamanca, and he gave the united universities new statutes in 1243. Alonso el Sabio, his son, favoured this seat of learning, and endowed professorships in 1254. Oxford takes precedence of Salamanca, a question decided at the Council of Constance, 1414, when Henry de Abendon, warden of Merton, advocated our university, a decision the Spaniards never forgave. Salamanca was first governed by its own Rector; and by a code drawn up in 1300 this officer, one of great authority, was chosen for a year every 11th of September, and entered into his functions on the 25th. The discipline of the university was placed under his tribunal.‡

† For what Salamanca was before Ney and Marmont occupied the city, consult 'Historia de Salamanca,' Gil Gonzalez de Avila, 4to., Salamanca, 1606; and 'Compendio Histórico,' Bernardo Dorado, 4to., Salamanca, 1768, 1776; Ponz, xii.; Florez, 'Esp. Sag.,' xii.; 'Historia,' Pedro Chacon, 8vo.; the apologetical 'Reseña Histórica,' M. H. Davila, 8vo., Salam. 1849; 'Recuerdos y Bellezas de España,' 1 vol., 1865; 'Salamanca Artística y Monumental,' por Dr. Modesto Falcon, 1 vol.; 'Guía de Salamanca,' by the same author, 1 vol., Salam. 1868.

‡ The details of office, and the description of the silver bedels (maceros), the tufts or gowns (roscas), and the old cock crest (becas), emblematic of nobility, and the particulars of the hoods that were worn with the gown, *Manto* or *Loba de Burriel*, and much more, will be found in Davila and Daroda, and also in Salazar's chronicle of the '*Gran Cardenal*,' li. 11, and in that quaint old 'Handbook' for Spain, '*Grandezas de España*,' Pedro Medina, 1566, p. 97.

Salamanca, which in the 14th centy. boasted of 10,000 students, had already in the 16th declined to 5000, and it continued to languish until the French invasion; now it numbers about 1400. The establishment of local universities in large cities in Spain has broken up the monopoly which Salamanca once enjoyed; it is now almost exclusively reduced to students of the province.

At Salamanca Philip II. was married (Nov. 13, 1543) to Maria of Portugal, upon which occasion gown and town, the city and the dons, outdid themselves in bull-fights, in order to wipe away all memory of the part the city had taken against his father in the outbreak of 1521. The leader of the Patriots, or *Comuneros*, on that occasion was one Valloria, a *botero*, or maker of wine pigskins. This agitator plundered the colleges, their plate-chests, butteries, and cellars, so effectually, that the delighted mob made every one swear this oath of allegiance—*Juras á Dios no haber mas Rey, ni Papa, que Valloria*. This Castilian Jack Cade was hanged April 23, 1521.

### § 7. EXCURSIONS.—THE BATTLE.

A. To the Battle-field of Salamanca, 4 m. beyond the bridge; carriage-road.

#### THE BATTLE OF SALAMANCA.

The battle of Salamanca was the culmination of a series of manœuvres in which Wellington was pitted against one of the best tacticians among Napoleon's generals, and of which some detail must be given in order that the battle itself may be understood.

On the 17th of June, 1812, Wellington crossed the Tormes by the fords near Salamanca, and Marmont, having thrown garrisons into the forts about that town, withdrew behind the Douro. On the 20th Wellington captured the forts, and having blown them up followed Marmont, with the intention of falling on him.

On the 8th of July Marmont lay with his right at Toro, his centre at Tordesillas, and his left at Simancas on

the Pisuergra. Wellington lay with his left on the Guarena, his centre at Trabancos, and his right at Rueda. The waters of the Douro were high, and Wellington hoping that Marmont, being short of supplies, would have to scatter for food, decided to wait, a better opportunity for attack. In this he was disappointed, for Marmont held his intention, and consequently made further efforts to gain the Rodrigo road before Wellington should be able to. In this effort he overreached himself, and giving Wellington an opportunity for attack, brought on the battle of Salamanca. Marmont had with him 42,000 men and 74 guns, and Wellington commanded 46,400, of whom 3500 were Spaniards, and 60 guns.

On the morning of the 22nd Wellington made preparations for his retreat, hiding his forces in the rugged ground to the south-east of Salamanca. Marmont sent a force against the Arapiles or Hermanitos, two hills due east of the village of Arapiles, a little distant from his left and the English right. Rushing up the easternmost of these, the French captured it, and almost gained the western. On the latter Wellington remained during the day. The waggons were now in motion, and raising a dust, caused Marmont to imagine that the English retreat to Rodrigo would be secured before he could interpose. Therefore, thinking that his position on the Arapiles would cause Wellington to retire, Marmont brought up Foy's and Feroy's divisions, placing the first between the French Arapiles and N. Señora de la Peña, and the second on a ridge behind Foy's, to hasten the movement. At the same time the French right was ordered to close in through the forest between the Arapiles and Babila Fuente. Wellington was thus caused to change his front, his former front becoming his rear, and his left his right. Breaks and hollows screened his men, and the few that could be seen by the French seemed to point to the Rodrigo road. Still the French right did not arrive, and Marmont, fearing the Allies would effect their retreat before his disposi-

tions were complete, ordered Thomière's division from the left to make a flank movement and threaten the Rodrigo road; then hastening his other divisions, he waited till Wellington should move to oppose Thomière, designing, when he should, to fall on him by the village of Arapiles with six divisions and Boyer's dragoons. In these circumstances the two armies embraced the oval basin formed by the ridges of hills. The north and west half of the basin formed the Allies' position. The eastern heights were held by the French, and Thomière was moving along the south, but with a wide loose march. The forest to the south-east of the Arapiles was to cover the French centre, but this was not yet occupied. Thomière's artillery opened fire, and it seemed that the Allies' position was surrounded. Wellington, who had retired for refreshment, returned at 3 p.m., and seeing Thomière gradually increasing his distance from the rest of the army on his right, determined to profit immediately from his error. Some troops from the English Arapiles, and those concealed in the hollows and breaks, rushed into the basin and formed line of battle. Marmont then ordered Thomière's division to halt, and assaulted the English Arapiles with Bonnet's division. At 5 p.m. Pakenham, issuing from the woods about Aldea Tejada, fell like a thunderbolt on Thomière's leading troops, killing Thomière himself, and, with the assistance of the cavalry, completely routing the whole division. At the same time Bonnet's attack was repulsed.

The troops from Babila Fuente had now pushed through the forest and covered Thomière's division while it rallied. Pack, with his Portuguese, now assailed the French Arapiles, but was repulsed and well-nigh routed. Clausel, who on Marmont retiring wounded, had taken command of the French, having secured his line of retreat, determined to make one last effort to save the day. On a ridge of hills opposite the village of Arapiles the fourth and fifth divisions were posted, and the French dashing up the

hill won the ridge and crossed it. Pouring down the other side, they met with a check from the gallantry of the 61st and 11th Regiments, and, attacked in flank by the 53rd, lost the ground they had won. The Reserves being now brought up by Wellington, the French were forced to retreat along their whole line. Clausel posted the remnants of Thomière's ill-fated division on a steep ridge in the forest, covering the Alba de Tormes road, and commenced slowly to retire. This force was commanded by Maucune, who fought with the full knowledge that the safety of the army depended on his efforts. The Allies attempted time after time to gain his position, but not till the retreat was secure did he relinquish it. Had the Spaniards still held Alba de Tormes, the destruction of the French army would have been complete, but "Wellington had defeated 40,000 men in 40 minutes." After the battle, while riding behind the 43rd Regiment, he was struck in the thigh with a spent bullet, and his adversaries, Marmont, Thomière, and Bonnet were all badly wounded.

The French in the battle lost 12,000 men; the Allies 5200, of whom 3176 were British. The prize was 11 guns, many waggons, 6500 prisoners, two eagles, and many standards. Wellesley was made a Marquis, and received a grant of £100,000 to purchase estates.

The results of this victory were that the road to Valladolid was open, and that Soult, raising the siege of Cadiz, evacuated the south of Spain. But its influence reached wider, for Napoleon, hearing in the heart of Russia of the defeat of Marmont, held it an omen of evil, while the Russians and Germans were proportionately encouraged to resistance. E. F. D. O.

From Arapiles ride over the hills to Alba de Tormes (8 m.). This ancient little town rises above the river Tormes, and is commanded by the finely-placed palace-castle, with its now ruined towers and machicolations. Its bridge resembles that of Toledo. Pop. 2800.

In the Ch. of the Carmelitas *descalzas* are the noble sepulchres of

Francisco Velazquez and Teresa his wife, also that of Simon Galarza, Juan de Ovalle and Doña Juana, with a child kneeling at their feet. The stately shrine, raised in 1750, forms the centre of the retablo, and contains relics of Santa Teresa herself, the sainted founder of the convent. Amongst the pictures by unknown artists are a San Vicente de Paul, and the death and taking the veil of Santa Teresa (both in the sacristy).

Near the town is the Geronimite Convent, containing the tomb of Gutierrez Alvarez, Archb. of Toledo.

B. To the Baths of **Fuente del Caño** (10½ m.); road tolerably good; it passes through Aldea Luenga and Huerta de Bablia Fuente, near which are the mineral springs.

C. To the Baths of **Ledesma**, 25 m. N.W. Diligence service during the season (15th June to 15th Sept.). Coach daily to Ledesma (town) at 2 P.M. Fare 10 pes. The road passes through the villages of Tejares Carrasca de Barrega, and Parador de Arriba, to **El Establecimiento**, 5 m. from Ledesma. The sulphurous springs lie ensconced in a wooded dell in the immediate vicinity of the river Tormes; they are several in number, and the hot mineral water is abundant. It is used both externally and internally. Rheumatism, gout, and every kind of skin disease can be beneficially treated here.

The neighbourhood affords excellent shooting and fishing: hares, rabbits, partridges, abound, whilst the hawk, the vulture, and an occasional eagle, may also be shot by naturalistic sportsmen. The district is of great antiquity, and the chief town, **Ledesma** (the *Bletissa* of the Romans), has a picturesque and feudal appearance. Its singular walls are considered to date anterior to the time of the Romans. The town stands on the Tormes, which is crossed by a fine bridge, built on Roman foundations.

On leaving Salamanca the rly. describes a wide curve, and crosses the Tormes at a point where its banks contract into a gorge, running thence through deep cuttings to

56 m. **Doñinos Stat.**, where it enters a forest of evergreen oak. An uninteresting open country with occasional woods is traversed to

83 m. **Fuente San Esteban Junct. Stat.** The town lies to the rt., the village of **Boadilla** to the l. Rly. to Barca d'Alva and Oporto (Rte. 61). The country now becomes more hilly and wooded. The Yeltes, an important tributary of the Douro, is crossed before reaching

94 m. **Sancti Espiritus Stat.**, on the Rio de los Gavilanes. To the l. rises a fine range of hills. Another tributary of the Douro is crossed, and the rly. ascends in curves through a wild country of white cistus, heath, and purple lavender. From the high ground a view of the city opens out to l., and the train descends in a long sweep to

106 m. **CIUDAD RODEIGO Stat.** (6300), nearly a mile from the town.

This ancient fortress rises on a slight eminence above the Agueda, which flows under the walls to the W., and is here intersected by small islands. The river is crossed by a long bridge, which leads to Portugal, the frontier of which is about 14 m. distant over the plains.

This fortified place although "weak in itself," is, says the Duke, "the best chosen position of any frontier town that I have seen." It is one of the keys of Spain, hence the important part that it played in the retreats and sieges during the Peninsular war, when its capture, succeeded by that of Badajoz, opened the way to the Duke to deliver Spain.

The first siege, undertaken in the spring of 1810 by Massena and Ney, was a gross mistake, as during it the Duke was given time to prepare his lines at Torres Vedras. Although anxious to relieve the place, he refused to risk an action against an enemy "double his number in infantry, and three times so in cavalry."

*Siege of 1812.*—Napoleon having drafted 60,000 of the best troops away

from Spain to fight in Russia, a fresh disposal of the French forces in the Peninsula became necessary. Marmont was ordered to take command of the army of the North, fixing his headquarters at Valladolid, and Soult was to oppose Hill in the S., and if possible drive him back to Lisbon. The changes caused a dispersion of the French troops, and Wellington, in spite of the sickness in his camp, his bad transports, and the severity of the winter, determined at once to attack Ciudad Rodrigo, which had been left on the withdrawal of Marmont to the N. with a small garrison, and the possession of which was important to him as a depot for his stores when he should push into Spain. Therefore while Marmont, over-confident on account of the supposed want of siege artillery by the Allies, and little disposed to leave his camp in the cold weather, failed to take the proper precautions, Wellington, in the midst of frost and snow, suddenly crossed the Agueda at Mariabon and invested Ciudad Rodrigo on the 7th January. Rodrigo had at the time a double enciente of two walls parallel to one another, the inner being now a promenade, the outer in 1812 a faussebraye or rough parapet about 12 ft. high, and for outer defences earthworks thrown up by the Spaniards in 1810 round the suburbs, and three convents converted into fortified posts by the French. These convents were Santa Cruz on the N.W., San Francisco on the N.E., Santo Domingo on the S.E., each being about 300 yards from the wall. To the N. are two hills, the great and little *Tesons*. On the side of the great *Teson* 300 yards from the ramparts, was a lunette constructed by the French, protected by two batteries on the terrace of San Francisco at a distance of 350 yards.

The strength of the besieging army was 35,000, but the materials were defective, and the engineers wanting in experience. The siege train consisted of thirty-eight 24-pdrs., and ammunition was scarce.

The besieged garrison numbered 1900, and were provisioned for a month.

During the night of the 8th Colborne with 300 men captured the lunette on the great *Teson*, and a parallel was begun on the side of the hill; breaching batteries were also constructed, as Wellington, apprehensive of Marmont's approach, was anxious to hurry operations. On the night of the 13th Santa Cruz, the fire from which interrupted approach, was captured, and breaching batteries opened. Two guns were turned against San Francisco. A sortie on the 14th delayed operations, but on the 15th San Francisco was carried by besiegers, thus allowing approaches to be continued to the little *Teson*. The great breach was at the extreme N. angle of the ramparts; but Wellington, perceiving that the defenders had begun a retrenchment, directed a smaller breach to be made in the walls at a point immediately opposite the crest of the little *Teson*. Barrie was summoned on the 16th, but declared that he would bury himself in the ruins of the town. On the 19th both breaches were pronounced practicable, and Wellington issued precise orders for the assault. Picton was to attack the great breach from the right, and Craufurd the little breach from the left, while Pack with the Portuguese should make a false attack from the other side of the river. At 7 P.M. the assault began, Picton's men rushed forward, and throwing the hay bags which they carried into the ditch, jumped down and escalated the faussebraye. Twice they advanced against the inner line of defence, mounting the ladders in good order and with great bravery, but each time they met with a repulse. Meanwhile Craufurd, having led his troops forward against the little breach, carried it at the first attempt, and in spite of the criticisms to the effect that the defenders of the breach did not do their duty, the fighting must have been very severe, for here two generals, Craufurd (the impetuous leader of the Light Division) and M'Kinnon, were killed with many of their men. The effect of this success was that the defence of the great breach was given up on the approach of the Light Divi-

sion who cleared the ramparts. Pack, whose false attack had become a real one, was now also in the town, and, surrounded on all sides, the French retreated to the Castle square and laid down their arms.—E. T. D. C.

After Ciudad Rodrigo was taken, the Duke rode back to Gallegos; he outstripped his suite, and arrived alone and in the dark. Marmont was so taken back by the rapidity and brilliancy of this capture, that in his official report he observed, "There is something so *incomprehensible* in all this, that until I know more I refrain from any remarks." The captor was made an English earl, and the Cortes bestowed on him the rank of *Grande*, making him duke of his recovered fortress; and by this title, *Duque de Ciudad Rodrigo*, Spaniards are fond of calling him. Ciudad Rodrigo became in the hands of the Duke an important base for future operations, and its capture may be termed the first blow by which he struck down the invader.

In these glorious recollections consist its present interest, for it is now dull, poverty-stricken, and perfectly unprovided with any requisite for real defence.

The English position may be visited on the way from the stat. by turning to the rt. at the ruined convent of *San Francisco*, and ascending the *teso* of the same name to the N.W. Hence S. to Craufurd's Redoubt (*reducto*), and by the *teso pequeño*, below the walls, to the battery of *Cristino* and scanty ruins of *Santa Cruz*. A few hundred yds. further on, the city may be entered by the *Puerta de la Colada*, whence a narrow street ascends to the *Plaza Mayor*. On the l., just beyond the plaza, is the *Calle de Madrid* and the little Inn.

Ciudad Rodrigo was so called after the Conde Rodrigo Gonzalez Giron, who founded it in 1150. Three Roman columns, brought from ancient Malabriga and preserved on the *Plaza*, are borne by the city for its arms. It has a bishop *in partibus* (Philopopolis), suffragan to Valladolid, with a dean and college of canons. It abounds

with interesting churches and mansions, though many are in a state of dilapidation, the result of sieges and pillage. A grand Castle of the 13th centy. still towers above the city, almost perfect.

The \**CATHEDRAL*, N. of the *Plaza Mayor*, a building of the highest interest, was begun in 1190 by Ferdinand II. of Leon, and disfigured with well-meant additions in 1538 by Card. Tavera, abp. of Toledo, and formerly bp. of this see. It consists of nave, aisles, and short transepts of transition work, pointed arches, clustered piers, no triforium, clerestory of large middle-pointed 5-light windows, and late pointed apsidal chancel. Three deeply splayed pointed windows in the rt. aisle, of exquisite form, have elaborate Romanesque carvings, and should be carefully examined inside and out. The ch. stands nearly S.N. instead of E.W., the N. end having a solid and fairly good classical porch and tower. Within it is a \*splendid double doorway, deeply splayed, with wonderfully carved capitals and 12 figures of Saints on its shafts. The dividing shaft has a statue of the Virgin and Child. On the tympanum are the Last Supper and Passion scenes, with the Assumption and Coronation above. Over this entrance, within the ch., is a good arcade. At the l. on entering is a beautiful square vaulted chapel, evidently intended as the base of one of the twin towers originally designed. On the l. of the *Coro* is an excellent and original white marble relief of the Deposition with effective background, under a coloured and gilded round arch (1559). The figures are strangely muscular and burly. The nave has 4 bays; and the aisle windows, as seen from within, are triple, though the central light alone is pierced.

In the *Coro* are stalls delicately carved by Rodrigo Aleman in late Gothic tracery and elegant arabesques; under each seat is a quaint well-sculptured figure. The *Puerta de las Cadenas* in the rt. transept is Romanesque, with 5 statues above it, and higher up a row of 12 in niches, forming a most lovely arcade. Opening

out of the l. aisle is the **\*Cloister**, of different dates; N. side, fine early pointed work, in 5 bays of 3-light windows; W., good early geometrical; S. and E., poor flamboyant. Against one of the piers in the N.W. angle is a Crucifixion, with the name of the first architect, Benito Sanchez; while over the fine Renaissance doorway leading into the ch. is that of the later architect, Pedro Gúmez, and a medallion of both is placed on the door. The cathedral, being placed at the N.W. angle of the town, and exposed to the Teson, or detached **Fort**, which was captured by the British, under Graham, suffered much during the sieges.

The classical **Capilla de Cerralvo**, close by on the S.E., built in 1558 by Francisco Pacheco, Archbishop of Burgos, was converted into a powder-magazine, and blown up in 1818 by accident.

The town walls were built by Ferdinand II., and the large square tower was erected by Henry II. in 1372.

The Duke, when here, lodged at **La Casa de Castro**, in the Plazuela del Conde, further E., near the city gate. Its portal has 2 spiral pillars, with a lion on each.

A quaint old bridge crosses the Agueda, on whose banks, Oct. 11, 1811, Julian Sanchez, the *guerrillero*, surprised Mons. Reynaud, the governor, while out riding, and carried him off. The Spaniard treated his French prisoner with hospitality, and yet the Don had taken up arms because his house had been burnt, his parents and sister murdered, and he himself at that very moment proscribed as a *brigand* by Gen. Marchand (Toreno, x.).

The costumes of the *Charro* and *Charra* are to be seen in Ciudad Rodrigo in great perfection on holidays.

10 m. S. is **El Bodon**, where, Sept., 1811, the Duke with 40,000 men repulsed Marmont with 60,000; and 8 m. further, to the S.W., **Fuente Guinaldo**, a memorable head-quarters of the Duke.

[From **Fuente Guinaldo** the adven-

turous traveller may ride 5 hrs. W. to **Alfayates** in Portugal, wind over the spurs of the **Sierre de Mesas**, and by **Torre** to (4 hrs.) **Sabugal**; and thence N.W. to (3 hrs.) **Pega**, where (says Walter Scott), March 30th, 1811, the enemy's rear-guard was overtaken by our cavalry; the route complete—they were pursued and cut up—for miles.

4 m. further N.W. is the fortress city of **Guarda** (see below).

Horsepath to **Plasencia** by **Las Batuecas** (Rte. 59).

On quitting **Ciudad Rodrigo**, the rly. continues through a dreary country to

127 m. **Fuentes de Oñoro Stat.**, the last place in Spain, which also figured prominently in the great war. A few hundred yds. further is

**Villar Formoso Stat.** (B.), the first in Portugal. Money changed at a great loss. Here luggage is examined and carriages changed. The train then proceeds to

132 m. **Freineda Stat.**, once the head-quarters of the Duke. 9 m. N. is

**Almeida** (1670), a frontier fortress of Portugal, on a gentle eminence, almost surrounded by a desert *plain*, or *table*, as the word signifies in Arabic. The citadel, never properly repaired since the Peninsular war, yet still one of the finest in Portugal, commands a full view of the surrounding country. The first result of the Duke's victory at **Fuentes de Oñoro** was the capture of **Almeida**, to relieve which Massena had risked the battle.

156 m. **Guarda Stat.** (5200), a lofty episcopal town on the **Serra de Estrella**, about 18 m. from the Spanish frontier, with stout walls, and castle, which *guarded* the frontier against the Moors. These almost impregnable heights were abandoned, March 29th, 1811, by Massena, who, with 20,000 men, retired without firing a shot, before Picton, who had only three English and two Portuguese regiments.



For a fuller description of this beautiful line of rly., see *Handbook to Portugal*, Rte. 22.

257 m. **Pampilhosa** Junct. Stat., for Lisbon S., and Figueira da Foz, W. \*Buffet. Here carriages are again changed, and the line turns N. to

320 m. **Oporto** Stat., upwards of a mile from the hotels. Luggage examined. Carriage with two horses 500 reis (2s. 3d.) [see *Portugal*, Rte. 16].

## ROUTE 59.

PLASENCIA TO CIUDAD RODRIGO, BY LAS BATUECAS. 86 m.

This equestrian excursion, although fatiguing, is interesting alike to the antiquarian, the artist, and the sportsman. Attend to the provend, and take a local guide.

Leaving Plasencia, ascend to **Nuestra Señora del Puerto**, whence the view is superb; thence to

6 m. **Oliva**. The courtyard of the count's house contains some Roman milliard stones.

The costume of the peasantry now changes: the males wear leather jerkins open at the arms; the women short serge petticoats of green, red, and yellow cloth, and they wear handkerchiefs of brilliant colour upon their heads.

9 m. **Capara**. This solitary farm occupies the site of the ancient Ambracia. To the l. is a Roman bridge, quite uninjured, and, further on, a noble Roman granite archway.

Hence the route continues alongside

the old Roman road leading to Salamanca.

19 m. **Abadia**, a wretched hamlet, prettily situated under the Sierra de Bejar, at the head of the valley through which flows the Ambroz. Here is a square-built palace of the Dukes of Alva: it was formerly an *abbey* belonging to the Templars. It was here that the celebrated Fernando Alvarez de Toledo retired in 1573, after his recall from the Low Countries, and his disgrace. The gardens around this palace were the Duke of Alva's delight: he decorated them with fountains and statues, wrought at Florence by Francesco Camillani. The French laid waste this charming retreat. The fountain is now dry, and the ground strewn with broken sculpture.

26 m. **Lagunilla**. Thence through a wood of gigantic chestnuts to **Val de Nieve**. Afterwards a streamlet is crossed which divides Leon from Extremadura. Ascending again, ride on to

41 m. **Herguijuela**. The fish of the **Rio Batuecas Cabezudo** and the **Cuerpo del Hombre** (tributaries of the **Rio Alagon**) are especially fine and plentiful.

The road now continues for 1½ hr. up and down the heathery hills, covered with aromatic shrubs. The district to the rt. is called **la Tierra de las Hurdes** (or *Jurdes*). The word—preserved in the Basque—signifies a pig.

This district was long believed to be haunted by demons and inhabited by pagans; and in 1599, Garcia Galarza, Bishop of Coria, when granting a site for a Carmelite convent, rejoiced that Satan and his legions would soon be expelled by the holy brethren.

44 m. **Las Batuecas**. The convent, which has lately been burnt, was formerly a little town. The monks established schools for the peasants, and lodging-quarters for all travellers. The surrounding eminences, covered

with fine timber, were studded with hermitages. A lofty wall, about 3 m. in circumference, enclosed gardens and groves. *El Santuario*, a chapel of the Virgin, is perched on *la Peña de Francia*, a wild mountain height overlooking the valley. This "high place" is called "The Rock of France," because a Frenchman named Simon Vela, after travelling through all the known quarters of the world, here discovered the miraculous image on the 19th of May, 1434 (see *Hand-book for Portugal*, p. 20). On the 8th of September this sanctuary is visited by thousands.

Quitting the convent, a steep road leads rt., and commands a fine succession of Alpine views.

54 m. *Alberca*. This dingy hamlet is composed of prison-like houses built of granite. Its situation is, however, extremely beautiful. The ch. is worth a visit, and contains some curious relics.

68 m. *Tenebrosa*. The road hence is utterly uninteresting to

86 m. *Ciudad Rodrigo*. (Rte. 58.)

## ROUTE 60.

**SALAMANCA TO PLASENCIA, BY BEJAR.**  
Coach. 80 m.

This is part of the ancient Roman road which ran from Santander to Cadiz through *Caceres* and *Merida*. It was of admirable construction, well provided with noble bridges, and marked with milliar stones. Leaving *Salamanca* by the bridge across the *Tormes*, a dreary barren plain is traversed to

[*Spain*, 92.]

30 m. *Fuente Roble*, a poor village. Hereabouts the scenery improves as the mountains are approached, and the road ascends towards

42 m. *Bejar* (13,000) on the river *Cuerpo del Hombre*. The *Alcazar* of the duke is a feudal edifice of striking appearance, with classical *patio*, fountain, and a fine view from the top. It was gutted by the French under *Soult*, when the pictures and fine collection of armour disappeared. Near *Bejar* a battle was fought, Feb. 20, 1813, between the English under *Lord Hill* and the French commanded by *Foy*, in which the latter were routed. The inhabitants of *Bejar*, commanded by the Polish Colonel *Fouky*, made a gallant resistance to the royalist forces during the revolution of September, 1868. A considerable trade in cloth is here carried on; nearly 200 different establishments employ 5000 hands in its manufacture, and the town is gaining daily in importance. Railway to *Salamanca* in construction.

On quitting *Bejar*, the river is crossed by the *Puente de la Magdalena*, and the road ascends to the *Puerto de Baños*, a gap in the mountain ridge, on the other side of which is

50 m. *Baños* (1500). This beautifully-situated town, so called from its hot sulphur-springs (108° Fahr.), is visited by upwards of 2000 patients in the summer. The sides of the river *Ambroz* are laid out in pretty walks. The fine tower of the ch. of *S. Maria* deviates from the perpendicular. The wines grown in this neighbourhood are excellent.

Beyond *Baños* abundant traces may be observed of the pavement and abandoned bridges of the old Roman way (*Via Plata*).

The road now descends into the picturesque valley of *Ambroz*.

58 m. *Aldea Nueva del Camino*. Here are numerous wooden balconies and pleasant gardens. Several villages are passed, the most important of which is

69 m. Villar de Plasencia, before reaching

80 m. Plasencia. (Rte. 65.)

### ROUTE 61.

SALAMANCA TO OPORTO, BY FUENTE SAN ESTEBAN AND THE DOURO. 209 m. Rail.

From (36 m.) *Fuente San Esteban* Junct. (Rte. 58) the Douro line turns N.W., and passes seven unimportant stations on its way to

73 m. *Fregeneda* Stat. This little town, on a delta between the Agueda and Duero, was the Duke's head-quarters in May, 1811, while preparing for the attack on Ciudad Rodrigo. The Agueda is crossed just before reaching

83 m. *Barca d'Alva* Stat. Hence the traveller may descend the Douro in a wine boat (see *Handbook for Portugal*, Rte. 32). The train follows the l. bank of the river to

90 m. *Pecinho* Stat., beyond which an iron bridge carries the train to the rt. bank, a little short of

111 m. *Tua* Stat. Hence the rly. and the river keep company, through rocky defiles, above which rise the richest vineyards of Europe, to

144 m. *Peso da Regoa* Stat., in the very centre of the wine country. Here all the Oporto merchants have offices and stores. It is a good centre for excursions. Near

163 m. *Mosteiró* Stat., the line quits the Douro, and runs through an interesting and beautiful country, more fully described in the *Handbook for Portugal* (Rte. 20). From

203 m. *Ermesinde* Junct. Stat., the northern rly. runs to Valença and Tuy (Rte. 48), and our line turns S. to

209 m. *Oporto* Stat. (Rte. 58.)

# INDEX AND DIRECTORY, 1893.

\*. Mr. Murray takes this opportunity to thank travellers who have from time to time sent him their hotel bills with comments attached. Their assistance thus rendered has proved of great use in bringing this Index and Directory constantly up to date. He begs them kindly to continue the practice, and will consider it a favour in other travellers if they will do the same.

Those who are careful not to be overcharged at hotels will do wisely to ascertain the landlord's prices before depositing their baggage in their rooms.

## A.

ABAD, 239.  
 ABADIA, 272.  
 ABAMIA, 221, 222.  
 ABANDO, 186.  
 ABILEIRA, PUENTE DE, 239.  
 ABRANTES, 294.  
 ABRES, 235.  
 ACEQUIA DEL PRADO RIVER, 160.  
 ACEQUIA DEL REY, 444.  
 ACIBEIRO, 248.  
 ADAJA RIVER, 26.  
 ADRA, 391.  
*Posada Nueva. British Consular Agent.*  
 AGRAMON, 454.  
 AGREDA, 101.  
*P. de Teodoro Castel.*  
 AGUADULCE, 376, 408.  
 AGUAMESTAS, 200.  
 AGUAYO, 109.  
 AGUIANA, SIERRA DE, 225.  
 AGUILAR, 280.  
*Inns: Juan Munoz and Angel Simon.*  
 AGUILAR DE CAMPOS, 108.  
 Village 3 m. from Rly. Stat. (Coaches).  
*Pos. de Pedro Mestre.*  
 AGUILAREJO, 22.  
 AGUILAS, 374.  
*British Vice-Consul: T. H. Naftel, Esq. Eng. Service at 11 on Sun.*  
 AITZGORRI, MONTE, 9.  
 ALAGON, 536.  
 ALAGON RIVER, 272.  
 ALAR, 108.  
 ALARÓ, 557.  
*Two wretched Posadas.*  
 ALARCON, 158.  
 ALAVA, 181.  
 ALAVA, province of, 172.  
 ALAYOR, 566.  
*[Spain.—1. 93.]*

ALBACETE, 441.  
*Inns: Francis-quillo, 100 yds. from the stat., highly recommended, but small and often full; 10 pes. a day; Zornosa Roldan.*  
 ALBA DE TORMES, 267.  
*P. de Francisco Acbedo. Coaches from Salamanca daily, 2½ pes.*  
 ALBA, SIERRA DE, 99.  
 ALBARRACIN, 160.  
 ALBATERA, 458.  
 ALBERCA, 273.  
 ALBERCHE RIVER, 123, 146.  
 ALBERTINA MINES, 181.  
 ALBUERA, LA, 296.  
 ALBUFERA, 444.  
 ALBUFERA, marshes of, 558.  
 ALBUFERA, PANTANO DE, 442.  
 ALBUFERAS DE ADRA, 391.  
 ALBUÑOL, 391.  
 ALBUQUERQUE, 222.  
 ALCALÁ DE CHISVERT, 464.  
 ALCALÁ DE EBRO, 536.  
 ALCALÁ DE GUADAIIRA, 398.  
*F. Aguila.*  
 ALCALÁ DE HENARES, 161.  
*Inns: Universo, 18, Calle Libreros, fair, 6 pes. a day; Gonzales, 49, Calle Santiago. Café: Iberia, 28, Plaza Mayor, good.*  
*Post and Telegraph Office: 37, Calle de Libreros.*  
*Bull-Ring at the E. end of the city, on the Aragon road.*  
*Theatre: Cervantes.*  
 ALCANADRE, 97.  
 ALCAÑICES, 256.  
 ALCÁNTARA, 283.  
*Communication very bad. The only regular stage runs at night, both ways (9 hrs. to Arroyo). It is an uncomfortable vehicle. It can be*

*hired expressly to go by day for 60 pes.*  
*F. de Tomás Acosta Medina, 29 Cuatro Calles, fair food, poor rooms, no sanitary arrangements.*  
 ALCANTARILLA, 374, 454.  
 ALCANTARILLAS, LAS, 401.  
 ALCAZAR DE SAN JUAN, 148, 441.  
*Casa Briseño, 8, Calle de la Estacion. Good Buffet.*  
 ALCAZABA, CERRO DE, 366.  
 ALCEDA, 110.  
*Several Casas de Huespedes, open from June 10 to Sept. 30.*  
 ALCIRA, 444.  
 ALCOBENDAS, 105.  
*P. de Vicente del Gallo, good.*  
 ALCOBER, 496.  
 ALCCOER, 171.  
*P. del Carmen, poor.*  
 ALCOLEA, LAS VENTAS DE, 306.  
 ALOOT, 460.  
*H. de Rigal, 46, Calle San Nicolas.*  
*Rly. to Bocalirente in construction.*  
 ALCUDIA, 558.  
*F. Colomar, poor; F. del Vapor, at the Port., much better.*  
*French Consulate.*  
*Steamer to Barcelona, Sun., 5 P.M., 23 fr.; to Mahon, Wed., 5 P.M.*  
 ALCUDIA DE CRESPIANS, 442.  
 ALDEA DEL CARRO, 285.  
 ALDEA LUENGA, 268.  
 ALDEA NUEVA, 273.  
 ALDUESO, 109.  
 ALEDUA, gorge of, 461.  
 ALEGRIA DE ALAVA, 9.  
 ALFARO, 98.  
 ALFAYETES, 271.  
 ALFABIA, a private Villa, 559.

**ALGEBIRAS, 415.****Buffet.**

Inns: *H. Calpe* (J. Danero); *Victoria de la Marina*, on the beach; good; English spoken; horses may be hired here for the ride to Tarifa or San Fernando. Clean and comfortable lodgings at Mrs. Ashton's.

British Vice-Consul: *J. H. Haynes, Esq.*

U.S.A. Consular-Agent.

Railway completed to Ronda.

Steamers: to Gibraltar three times daily in  $\frac{1}{2}$  hr.; fare 5 r.; to Ceuta, daily, weather permitting. *Donkeys*, 8 reals a day.

**ALGEMESI, 444.****ALGODOR, 125, 127.****ALHAMA DE ARAGON, 167.**

Village 1 kil. from Rly. Stat.

*Fonda de las Termas*, 12 $\frac{1}{2}$  pes.; *Fonda y Baños de Matheu*, open all the year, from 9 to 12 $\frac{1}{2}$  pes. a day. In summer, good rooms at 10 pes. a day in the new building across the road. *F. de Tello*, 9 pes.; *F. de San Roque*. Season from June 1 to Sept. 30. All three are near the station to the W.

Omn. to *Piedra*.

**ALHAMA DE GRANADA, Baths, 378.**

*Parador de San Francisco*; P. de los *Caballeros*. Accommodation better at the baths, only open in the summer.

**ALHAMA DE MURCIA, 374.****ALHAMBRA, 348.****ALHAMILLA BATHS, 375.****ALHAQUIMÉ, 410.****ALHAURIN, 382.****ALHENDIN, 377.****ALHONDIGUILLA, 380.****ALICANTE, 459.**

Inns: "*Bossio*, well situated in the Calle Duque de Zaragoza,  $\frac{1}{2}$  m. from the sea, first-rate cooking and table wine, 10 pes. a day. *Marina*, facing the Paseo de los Martires, entrance from Calle San Fernando. *Vapor*, near the Mole, noisy.

Cafés: *Comercio*, Calle San Fernando; *Suizo and Español*, Calle San Fernando. Omnibus,  $\frac{1}{2}$  pes., and  $\frac{1}{4}$  pes. for each trunk.

**Casino.**

Theatre: *Principal N.W.* of H. Bossio.

H.B.M. Vice-Consul: *J. W. Cumming, Esq.*

U.S.A. Consul: *William Leach Giro.*

Medical Men: *Señor Svaristo Manero*; *Señor Javier Saques* (Homoeopathic).

Baths: Baños de Bonanza. Calle Princesa.

Bankers: *Messrs. Cumming Brothers*, at the Consulate, 35, Calle San Fernando.

Spanish Steamers on Tues. in both directions along the coast. Other days uncertain. Consult local advertisements.

**ALISEDÁ, 282.****ALISTE RIVER, 256.****ALIVA, mine of, 117.****ALJUCÉN, 285, 291.****ALLARIZ, 232.****ALMADÉN, mines of, 126.**

*F. de Leopoldo.*

**ALMADENEJOS, 126.****ALMAGRO, 146.****ALMANDOS, 547.**

Tolerant Inn.

**ALMANSA, 442.****AL-MANSUR, epitaph on, 201.****ALMARAZ, bridge of, 279.****ALMAZAN, 100.****ALMEIDA, 271.****ALMENARA, 463.****ALMENDRALEJO, 295.****ALMERIA, 374.**

Inns: *H. Tortosa*, good food and wine but very expensive. *Gran H. de Roma*, comfortable and reasonable, food good, both in the Boulevard del Principe. *Comercio*, Puerta de Purchena, cheap and tolerable.

Cafés in the Boulevard del Principe.

Casinos: Several, in process of re-organisation.

Three Theatres, two of which are good.

British Vice-Consul: *W. May Lindsay, Esq.*, Carretera de Granada.

U.S.A. Consular-Agent: *H. F. Fischer, Esq.*

Eng. Ch. Service at the Vice-Consulate on Sun. at 11.

Carriages, on hire in abundance.

Steamers: to Cartagena

on Sundays and Thursdays; to Malaga on Thursdays; to Oran on Fridays.

**ALMODOVAR CASTLE, 307, 315.****ALMODOVAR DEL PINAR, 158.****ALMONACID, 125.****ALMONTE, 433.****ALMORCHON JUNCT., 298, 300.**

*Buffet*, 25 min. halt.

**ALMORIANA CONVENT, 422.****ALMOROX, 146.****ALMOUROL, castle of, 294.****ALMUÑECAR, 391.**

*F. Micuela.*

**ALMURADIEL, 304. :****ALORA, 381.**

Inns: *Garcias Hialgo*;

*Navarro.*

**ALPEDREGAS, PUERTO DE, 146.****ALPERA, 442.****ALPUJARRAS, 376.****ALQUERIA, 377, 457.****ALSAUJA, 9.**

*Buffet.*

**ALTABE, falls of, 182.****ALTAFULLA, 400.****ALTIMIRA, CUEVA DE, 113.****ALTUBURY, CAMPILLO DE, 158.****ALTURA, 464.****ALVEDRO, 239.****ALZOLA, 179.****AMANDI, 222.****AMBROZ RIVER, 272.****AMOREBIETA, 180.**

*F. de Sopelana*; *F. de Ubani.*

**AMPOLLA, 466.****AMPOSTA, 466.****AMURRIO, 183.****AMUSCO, 108.****ANDALUCIA BAJA, 381.****ANDORRA, 510.**

*P. de Colones*, clean but homely; civil people.

**ANDRA, SIERRA DE, 116.****ANDUJAR, 306.**

Inns: *José Carrion*; *Antonio Martinez.*

**ANGOSTURA DEL RIO, 377.****ANGOSTURA GORGE, 411.****ANO, CANAL DE, 118.****ANTEQUERA, 387.**

*Fonda de Europa*; *F. de Fernandez.*

**ANTIQUITIES, [25].****ANZANIGO, 2 Posadas, 530.****ANZUOLA, 180.**

*Posada de Galfaroso.*

**ANZUR CASTLE, 380.****AQUEDUCT OF TARRAGONA, 495.****ARAGON, Kingdom of, 513.**

**ARAGON RIVER, 537.**  
**ARAMAYONA BATHS, 181.**  
**ARAMAYONA RIVER, 180.**  
**ARANDA DE DUERO, 105.**  
 Clean posada behind the coach office; Casino in the Plaza Mayor.

**ARANJUEZ, 147.**  
 Buffet.  
 Carriages at the station: 4 pes. the first hour; 3½ pes. the following hours; the course, 2½ pes. Bargain beforehand.  
 Inns: *Embajadores*, excellent, but exorbitant; *Pastor*, good; *Cuatro Naciones*, opposite the gardens.

**ARANZAZU, 9.**  
**ARANZO DE MIEL, 104.**  
**ARAYA, 9.**  
**ARBAZAL, hermitage, 222.**  
**ARBO, 230.**  
**ARBÓS, 490.**  
**ARCADE, 248.**  
**ARCAS, 158.**  
**ARCHENA, 454.**  
 Inns: *José Carretero*; *Manuel Abad*. Baths only in the season. Omnibus, 6 reals.

**ARCHIDONA, 383.**  
 ARCHITECTURE, styles of, [55].  
**ARCHIVES OF SIMANCAS, 121.**  
**ARCO DE BARRA, 490.**  
**ARCOS DE LA FRONTERA, 410.**  
*San Antonio*, on the Jerez road; *Mariscal*, in the Plaza.  
*Casinos: De la Amistad, De la Union.*  
**ARCOS DE MEDINACELI, 167.**  
**ARECHAULETA BATHS, 181.**  
**ARENAS, LAS, 185.**  
*Fonda Nueva*, good and cheap.

**ARENAS, PUERTA DE, 346.**  
**ARENOSILLO BATHS, 306.**  
**ARENYE, 477.**  
**ARETA, 183.**  
**ARÉVALO, 26.**  
 Inns: *Casa de Viscaina*, Plazuela de Santo Domingo; *F. de Pajarito*.  
**ARGAMASILLA DE ALBA, 149.**  
**ARGANDA, 85.**  
**ARGELÈS-SUR-MER, 478.**  
**ARGENTONA SPRINGS, 477.**  
**ARGUEL RIVER, 149.**  
**ARGUELLES, ch. of, 218, 223.**  
**ARGUIS, PANTANO DE, 530.**  
**ARIZA, 167.**  
**ARLABAN, PUERTO DE, 181.**  
**ARLANZA, SAN PEDRO DE, 104.**

**ARMILLA, 378.**  
**ARMUÑA, 95, 170.**  
**ARNAO, coal mine, 236.**  
**ARNEDILLO BATHS, 98.**  
*Establecimiento*, good, 6½ pes. a day. June 15 to Oct. 15. *P. de Monaco Parras*, 5 pes.

**ARNEDILLO VILLAGE, 98.**  
*F. de Pedro Diaz*, fair.  
**ARNEDO, 98.**  
**ARNOYA RIVER, 232.**  
**AROZO, CASA DE, 149.**  
**ARRABIA VALLEY, 181.**  
**ARRAS, COL DE, 489.**  
**ARRIGORRIAGA, 183.**  
**ARRIONDAS, 218.**  
**ARROYO DE LA ENCOMIENDA, 120.**  
**ARROYO DE LA MIEL, 395.**  
**ARROYO DEL PUERCO, 283.**  
**ARROYO DE MALPARTIDA, 282.**  
*Casa de Huespedes*, over the Café. Bed and dinner, 4 pes.; very poor food.

**ARTÁ, 557.**  
**ARTEAGA, 178.**  
**ARTEJO BATHS, 250.**  
**ARVAS, 211.**  
*Asking the Way*, [45].  
**ASTILLERO, 118.**  
*F. de Francisca Puerta.*  
**ASTORGA, 202.**  
 Inn: *Casa de Pochas*, close to the city walls; clean, tolerable. Small Café.  
**ASTRAIN, 543.**  
**ASTURIAS, Customs in the, 189.**  
**ATALAYAS, 390.**  
**ATAPUERCA, 101.**  
**ATARFE, 389.**  
**ATECA, 168.**  
**AUÑON, 170.**  
**AVIA RIVER, 230.**

**AVILA, 36.**  
 Buffet. Omnibus, 2 reals.  
 Inns: *Fonda Ingles*, opposite the W. front of Cathedral, fairly good, 8 pes.  
 Café: *Zanetti*, in the Mercado Grande adjoining the church of San Pedro. *Casino* on the 1st floor.  
 Post Office: in the Mercado Grande.  
 Telegraph Office: Calle del Colegio (C. 5).  
 Diligence daily to Bejar at 2 A.M. in 12 hrs., arriving from Bejar at 10 P.M.  
**AVILES, 236.**  
 H. Restaurant *La Iberia*,  
**AYAMONTE, 432: 2 posadas.**

**AYEGUI, 544.**  
**AYERBE, 530: 3 posadas.**  
**AYETE, 8.**  
**AYUELLA RIVER, 285.**  
**AZAMBUJA, 294.**  
**AZARAQUE, 454.**  
**AZCOITIA, 178.**  
*Fonda Elorzo.*  
**AZNALCAZAR, 429.**  
**AZNAL-FARACHE, 343, 399.**  
**AZPEITIA, 179: Inn, bad.**  
**AZQUETA, 544.**

# B.

**BABLIA FUENTE, 268.**  
 Tolerable accommodation at the baths.  
**BADAJOS, 291.**  
 Café at stat. pretty good. Tramway from Rly. Stat to centre of town.  
 Inn: *F. Central*, 1 m. distant, near the Plaza. D and B., 7 pes.; poor food.  
*Museum of Antiquities.*  
**BADALONA, 477.**  
**BAEZA, 305.**  
**BAHAMONDE, 208.**  
**BAILEN, 306.**  
**BALLASTEROS, 158. !**  
**BALNEARIO DE ARLANZON, 21.**  
 Pension, 6½ pes. Bath, 1 pes.  
**BALSICAS, 456.**  
**BANDERAS, PUNTA DE, 186.**  
**BAÑEZA, 204.**  
**BAÑOS, 273.**  
 4 posadas; lodgings in the season easily obtained.  
 Coaches from Plasencia daily, 3½ pes.  
**BARBANA RIVER, 232.**  
**BARBASTRO, 526.**  
*F. Zaragozana*, Calle de Monzon, fair. Diligence for Huesca at 8 A.M., in 5 hrs., fare, 14 reals. Riding preferable. Club: Circulo de la Amistad.  
**BARBETE FORD, 411.**  
**BARCA, Celtic stone at, 251.**  
**BARCA D'ALVA, 274.**

**BARCELONA, 478.**  
 Travellers are warned against street thieves.  
 The hotels send no omnibus, but a *commissinaire*. Public omnibus to the central office in the Rambla, or to the principal hotels, 2 to 6 reals, according to luggage. Private omnibus, 2 to 4 fr. Porter (*Mozo de Cordel*)

distinguished by his metal ticket and rope, 1 to 1½ fr.

**Hotels:** — \**Cuatro Naciones* (C. 4), well managed and comfortable, best situation, 16 pes. a day, wine extra; sleeping-car agency; good sanitary arrangements, maid-servants for ladies. *Grand Continent* 1, 2, Plaza Cataluña, good, every modern convenience; *Central* (Falcon), close by, good food, 10 pes., not including morning coffee or chocolate; *Oriente* (C. 3); all these on the Rambla. *F. Universo*, well situated near the French Rly. Stat., old-fashioned, clean, good food. English interpreter. *San Agustín*, tolerable; *España* (B. 3), fair table, and *Peninsular*, both commercial, in the Calle San Pablo.

**Boarding-Houses** (*Casas de Huespedes*) are numerous, and quieter as well as cheaper than the hotels, but they are not recommended for comfort, and are chiefly frequented by Spaniards. *Ransini*, 6, Domitorio de San Francisco, 2nd floor, 5 to 6 pes. a day. English, *Mrs. Woolridge*, widow of the late Consul, 387, Calle de la Diputacion, recommended. Also gives Spanish lessons.

**Cafés:** *Colon* and *Leon de Or*, both on the Rambla; \**Paris*; *Suizo*, in the Plaza Real (C. 3), with a second entrance in the Rambla; *Continental* and *Pelayo*, Plaza Cataluña (C. 1). Several of these are also restaurants. After the Opera, Café y Rest. *Martin*, just opposite.

**Clubs:** *Ateneo*, Rambla del Centro, good library and reading room; *Liceo* (see Theatres); *Círculo de Barcelona*, and *Círculo Equestre*, on the Rambla, the latter with an excellent riding-school. There is also a new *English Club*, and a *Sailors' Institute*.

**English Church:** 345, Calle de las Cortes; Sunday Services 11 A.M. 5 P.M.; chaplain, *Rev. C. E. Treadwell*, who also takes charge of British ships in harbour. Spanish Protestant Chapels and Schools in the Calle Asalto (B. 4), and at Barceloneta (Calle de Gracia (F. 5)).

**H.B.M. Consul:** *William*

*McPherson, Esq.*, 141, Via Provenza. Vice-Consul: *Fred. Wilty, Esq.* Office, No. 7, Calle Piata, S.W. of the Plaza San Sebastian (E. 4). Hours 11 to 2.

**U.S.A. Consulate:** Rambla de Santa Monica 2—2<sup>o</sup>—Consul: *Hon. Herbert W. Bowen*.

**Guides and Courriers:** *Enrique Prats*; *Pedro Tudury*, both at the Hotel Cuatro Naciones. Speak English perfectly, and are highly recommended.

**Post Office** in the Plaza Buensuceso.

**Telegraph Office:** Plaza San Sebastian (E. 4), and Rambla Santa Monica (C. 4).

**Baths:** Well-managed establishments at No. 3, Rambla de los Estudios (C. 2); No. 3, Pasaje de la Paz; and at No. 9, Arco del Teatro (*Baños de Mata*).

**Bankers:** *Girona*, 2, Calle Ancha; *Vidal*, Porticos de Xifre; *Roura*, Calle Ancha; *Crédit Lyonnais*, 28, Rambla de Capuchinos, *M. Arnus*; Calle Cristina. *Union Bank of Spain and England (Limited)*, Calle Domitorio de San Francisco.

**Money-changers:** *Guitart*, No. 37, Rambla, beside H. Cuatro Naciones.

**Railway Provisions:** *Parent*, 36, Rambla.

**English Dooter and Dispensary:** *Señor Mandri*, 25, Calle Domitorio de San Francisco. *Dr. Montgomery*, corner of Calle Cortes and Rambla Cataluña.

**Photographers:** *Duran Bori*, 33, Fernando; *Marti*, Rambla; *Napoleon*, Rambla (near quay) and Calle Fernando; *Cantó*, 18, Calle Asalto.

**Booksellers:** *Alvaro Verdager*, 5, Rambla del Centro; *Piaget*, No. 20; *Y. Lopez*, for Spanish books, next door.

**Milliner:** *Franco*. *Arquimbau*, 12, Puerta del Angel, reliable people.

**Bootmakers:** *Freixa*, 26, Calle Fernando; *Domingo*, Calle Escudillers.

**Theatres:** \**Liceo*, Rambla de Capuchinos, the Italian Opera-house, which seats 4000 persons, and disputes with Naples, Milan, and Reggio nell' Emilia the

honour of being the largest in Europe. Performances first-rate. Prices vary so much that no rate can be given. **Teatro Principal**, on the Rambla, Spanish comedy and drama. *T. Romea*, low comedy in the Catalan dialect. *T. Novedades*, operettas. *T. Lirico*, concerts, séances, &c. *Circus* in the Plaza Cataluña.

**Bull-ring** near the stat. The fights here are considered equal to those at Seville, Cadiz, or Valencia, and second only to those of Madrid.

**Races** in May and Sept.

**Cabs:** Cab-stands on the Rambla, Plaza del Angel, at rly. stats., and in most of the leading thoroughfares.

**Tarif:** The Course—by day, 1 horse, 4 r., 2 horses, 6 r.; after 8 P.M. 6 r. and 9 r. The Hour—by day, 1 horse, 8 r.; 2 horses, 10 r.; after 8 P.M. 10 r. and 15 r.

**Tramways** ply all over the town, and form the principal means of locomotion, as other conveyances are scarce.

**Railway Stations:** *Central booking office*, where tickets may be taken and luggage registered (saving an immense amount of trouble and annoyance at the stat.), opposite the Theatre 'Liceo.' For Gerona, Port Bou, Tarragona, and Valencia, Zaragoza and Madrid, Villanueva, Valls, Reas, and the Racecourse.

**Steamers:** *Marselles* (22 hrs.) every Wed. at 4 P.M. (*Messageries Maritimes*): fare, 1st-class, 220 reals, table not included. *Marselles* weekly by the *Fraissinet* line at the same hour; agent, *Poggio*, 2, Calle Marquesa, E. of Plaza del Palacio. Valencia, Alicante and Cadiz twice a month; office, Calle Victoria. Palma (Balearic Isles), Mon. and Fri. at 5 P.M. in 13 hrs., returning on Tues. and Thurs.: fare, 1st cabin, 15 fr.; 2nd class, 10 fr.; 26, Calle del Palacio; to Palma, via Alcudia, Wed. 5 P.M. Fare to Alcudia, 23 fr.; to Mahon (do.) on Wed.: fare, 160 reals. Also steamers direct to Lisbon, Algiers, Hamburg, Genoa, and Naples.

BARCENA, 110, 119.  
 BARCENA, ch. of, 227.  
 BARCHENSE CASTLE, 146.  
 BARCO, 205.  
 BARCO DE SOTO, 216.  
 BAROSA, battle of, 412.  
 BARQUERA, 239.  
 BARQUERA, S. VICENTE DE LA, 113.  
 BARRACAS, 467.  
 BARRAMEDA, 434.  
 BARRANCO DEL GUADALAVIAR, 160.  
 BARRIOS, 412.  
     *Posada del Caballo, fair.*  
 BARRUELO, 109.  
 BASQUE PROVINCES, 172.  
 BATTLE OF TALAVERA, 123.  
 BATUECAS CONVENT, 272.  
 BATAS RIVER, 182.  
 BAYONA, 249.  
     Poor inn. Dil. to Vigo, 1 pes.  
 BAYONA, ISLAS DE, 249.  
 BAYONNE, 547.  
 BAZA, 373.  
 BAZA, SIERRA DE, 374.  
 BEAMUD, 160.  
 BEASAIN, 9.  
     Coaches in summer for the Baths of Ormaiztegui and Gaviria 1 hr., 6 pes.  
 BECERRIL, 193.  
 BECERRO, CUEVAS DE, 292.  
 BEDIJA RIVER, 151.  
 BEDON, ch. of, 219.  
 BEGES, 116.  
 BEGOÑA, 178.  
 BEHOBIE, 5.  
 BEJA to LISBON, 433.  
     Rly. fare 1st class, 3110 reis.  
 BEJAR, 273.  
     *F. Cuatro Naciones, kept by Garcia, at the Puerta de Avila.*  
 BEJAR, SIERRA DE, 273.  
 BELALCAZAR, 238.  
 BELL-LLOCH, 506.  
 BELLPUIG, 506.  
 BELLUS BATHS, 444.  
 BELLVER, 510: decent inn.  
 BELMIZ, 380: tolerable inn.  
 BELMONTÉ, 227.  
 BELORADO, 102.  
     *P. de Benito Balderrama, S. side of Plaza; good and clean; intelligent landlord.*  
 BEMBIMBER, 204.  
 BENAJABI, 396.  
 BENALIJAR RIVER, 296.  
 BENALMADENA, 395.  
     *P. de Maria Marques; P.*

*de Antonio Gonzales.*  
 Horses may be hired.  
 BENAUDALLA, 378.  
 BENAVENTE, 233.  
     Inn where the Rio Seco coach puts up, very fair.  
 BENIAJAN, 456.  
 BENICARLO, 464.  
 BENICASIM, 464.  
     *F. de Ganchia.*  
 BENIDOLEIG, 461.  
 BENIFARSA, 464.  
 BENIFATO, 444.  
 BENI HOSMAR peak, 426.  
 BERCEO, 30.  
 BERGA, 508.  
     Coach for Manresa meets the train.  
 BERJA, 377.  
 BERMEO, 178.  
 BRENEZGA RIVER, 194.  
 BERNUES, 530: 4 humble inns.  
 BERRUGUETE, birthplace of, 193.  
 BESAYA, CALDAS DE, 110.  
 BESAYA RIVER, 109.  
 BESIANS, 527.  
 BETANZOS, 208.  
     *P. de Torrado.*  
 BETETA, 171.  
 BEZA, PUERTO DE, 220.  
 BEZMAR, 378: decent inn.  
 BIANES, 476.  
 BIDASSOA RIVER, 5.  
 BIESCAS, 532.  
     Tolerable inn near the bridge.  
**BILBAO, 183.**  
     Inns: *Terrasse*, opposite the Stat.; French cooking; excellent. *Station H.*, new. *Inglaterra* and *Antonia*, good and clean; close together on the Arsenal facing the bridge, 5 min. from the stat., 8½ to 10 pes. a day. *Catalina*, good food, commercial, 30 reals. (New hotel in construction at the stat., will probably be the best.) Restaurant *Prusiana*, S.E. of the Plaza Nueva; Café *Suizo*, under the Fonda Inglaterra.  
     Casino and Club Houses: *La Sociedad Bilbaina*, in the Plaza Nueva, one of the handsomest clubs in Spain, furnished with commodious reading-room and library, and supplied with English newspapers. *El Sitio*, Calle Bidebarrieta; *Club Nautico*, underneath the new Theatre. Theatre, close to the

bridge, large and well built in a very bad style. Operas and Plays well performed.  
     Bull-ring, outside the town on the road to Abando. It will seat 9215 persons. The bull-fights (the most renowned in North Spain) take place between the 15th and 25th of August.  
     Post Office: Calle Ayala (Eusanche).  
     Railway: left bank to Portugalete; rt. bank to Arenas and Algorta.  
     Tramway: l. bank to Portugalete, and Santurce; rt. bank to Arenas and Algorta.  
     British Consul: *Horace Young, Esq.*, Calle de la Estacion.  
     U.S.A. Consular Agent: *Señor Angel Urraza*.  
     English Physician: *Dr. Service*, Calle Estufa.  
     English Ch.: Service at Portugalete; tramway, see above.  
     E. Chemist: *Pinedo*, 10, Calle de la Cruz.  
     Bankers: Union Bank of Spain and England, 2, Sombreria; *Spalza and Son*, 9, Calle Estufa; *Jacquet and Co.* (Counts).  
     Baths: 7, Calle Ascao, and Calle Nueva.  
 BLANCA, N. S. DE LA, 235.  
 BLANES, 477.  
 BOADILLA, 85, 266.  
 BOARDING-HOUSES, [15].  
 BOBADILLA, 381, 408.  
     Good Buffet. Double bedded room at a cottage close by, small, but clean.  
 BOCA DEL INTIERNO, 170.  
 BOCAIRENTE, 460.  
 BOCEGUILLAS, 105.  
     Good Posada in main street.  
 BODON, 271.  
 BOEZA RIVER, 204, 225.  
 BOLAÑOS CASTLE, 147.  
 BOLLULLOS DEL CONDADO, 33.  
     2 small inns.  
 BONANZA, 400, 434.  
 BORBORAS, 248.  
 BORDAS, 528.  
 BORDETA, 489.  
 BORJA, 539.  
     *Parador de las Diligencias*, large and good.  
 BORNOS, 411.  
     *Casa de Catalina Fuerte*.  
 BOSOST, 528.  
     *P. Comercio*, fairly good, but extortionate; make a bargain.



BOSTIBAYETA QUARRIES, 181.  
BOURG, MADAME, 489.  
*H. du Commerce; H. des  
Deux Nations.*

BOUZAS, 249.  
BOVEDA, 206.  
BRAÑAS, 226.  
BRANUELOS, 204.  
BRAZO MAYOR, 399.  
BREDÁ, 477: *P. de Pons.*  
BRENES, 316.  
BRIBIESCA, 12.  
BRIDGE OF ALCANTARA, 283.  
BRIHURGA, 170.  
BRINCOLA, 9.  
BRIONES, 96.  
*Broccatello marble, 466.*  
BROLLON, 206.  
BROZAS, 283.  
BUENACHE, 158, 159.  
BUE, SIERRA DE, 532.  
BUGEDO, 11.  
BUITRAGO, 89, 105.  
*Small posada.*  
BUIXARRO QUARRIES, 443.  
BUJALANCE, 306.  
BULL-FIGHTS, [67].  
BULNES, zinc mines of, 115.  
BUÑOL, 461.  
*3 small inns.*  
BURBIA RIVER, 223.  
BURGASOT, 454.  
BURGO, 208.  
BURGOS, 12.

*Hotels: Paris, Calle de Victoria, opposite the cavalry barracks, tolerable, 10 pes. and upwards. Norte, nearer the Cathedral, 10 pes., good food and rooms, fair sanitary arrangements. Monin, Calle del Almirante Bonifaz, E. of the Plaza Mayor, commercial, good food, 6 pes. Coach office below (Rte. 8).*

*Cafés: Suizo and Iris, both on the Espolon Viejo; Salon, best, on the first floor of the Theatre buildings opposite.*

*Post Office: a few yards W. of H. de Paris.*

*Telegraph Office: 46, Calle de S. Juan.*

*Baths: Recuerdo, Calle de Badillos; Arzuola, 37, Calle de la Puebla.*

*Omnibus to the inns, with luggage, 1 pes.*

*Carriage to the Cartuja, 10 pes.; Cartuja and Huelgas, 12 pes.; Cartuja, Huelgas, and round of sights in the town, 15 pes.*

BURGUETE, 545: decent posada.  
BUSDONGO, 211.  
*Poor Inn.*  
BUSTIO, 219.  
BUYERES, 218.  
BYZANTINE REMAINS, [56].

## C.

CAAVEIRO CONVENT, 238.  
CABANES, 468.  
CABANAS DE LA SAGRA, 123:  
*coach daily to (12 m.) Toledo.*  
CABANAS, 108.  
CABE RIVER, 206.  
CABEZA DEL BUEY, 288.  
CABEZAS, 399, 401.  
CABEZON, 22.  
CABEZON DE LIEBANA, 117.  
CABEZON DEL SAL, 112.  
CABEZUELA, 282.  
CABO DE GATA, 375.  
CABRA, 380.  
*Inns: F. Junco, F. Molina.  
Café Caderas.*  
CABRERA, 569.  
CABRERA RIVER, 205.  
CABRIEL RIVER, 462.  
CABRILLAS, pass of, 461.  
CACERES, 284.  
*Inns: F. del Comercio, 8 pes., good food, fair rooms. Posada de Antonio, homely, but comfortable; P. de Manuel del Pozo, 4, Calle Valdes; P. del Carmen, at the Stat.  
Bull-ring.*  
CACIN, 378.  
*P. de Juan Garcia Cervera.*  
CADENAS, 216.  
CADIAE 376: wretched Inn.  
CADIZ, 404.  
*Inns: \*H. de France, best situation, Plaza Mina, N. of the town, with baths, excellent; 12½ to 15 pes., according to rooms. H. de Paris, in a close street; comfortable, similar charges. \*H. de Cadiz, Plaza de la Constitucion, well situated. Second class: Cuatro Naciones, good food; America, between the Plazas Mina and Constitucion, 10 pes.  
Cafés: Cerveceria Inglesa, Calle Ancha, good luncheons.  
Casinos: Gaditano, Plaza de la Constitucion, Circulo Mercantil, Calle Ancha.  
Post Office: Plaza Calendara (Castello).*

*English Club: 10, Calle Pozos de la Nieve.*

*Telegraph Office: on the Alameda.*

*Warm Baths: 1, Calle del Tinte, on S. side of Plaza Mina, 6 reals; 29, Calle Marzal. Good sea-bathing, Alameda de Apodaca.*

*Bankers: Aramburu, 1, Plaza de la Constitucion; Antonio Duarte, 14, Calle Rosario (Count's) branch of Banco de España.*

*H.B.M. Consul: Patrick Henderson, Esq., 20, Ahumada. Vice-Consul: H. Macpherson, Esq.*

*U.S.A. Consul: W. B. Turner, Esq., 9, Calle de Norte.*

*Yachting Agent: Gonzales U. Petty, 4, Calle Nueva.*

*Theatres: El Principal, Calle de la Novena; Comico, Calle Murcia; El Lavar, for comedies and dances.*

*Carriages: 2 pes. an hour or course; 2 horses, 4 pes. Open breaks, 3 pes.*

*Bookseller: Manuel Morillas, 36, Calle San Francisco.*

*Public Libraries: La del Obispo; La Provincial.*

*Guide and Courier: Fernando de Porras, at the H. de Paris, speaks English perfectly, highly recommended.*

*Boats: to or from a steamer 4 reals, and 2 reals for every article of luggage. The same charge for luggage is claimed from the landing-place to the custom house, and again from the custom house to the hotel. Make a firm bargain, and keep your temper.*

*Steamers frequent but irregular, and hours of departure liable to change. Consult local newspapers and announcements on the quay. To Lisbon, Thursday and Sunday; Havre, once a fortnight; Malaga, Alicante, Barcelona, Vigo, and La Coruña, 3 times a week; New York, once a month; London and Liverpool, twice a week; Canary Islands (Santa Cruz), 2nd and 17th, (Las Palmas) 10th of each month, in 3 days; 670 nautical miles, 922 reals. To Tangier, Spanish Compañia Transatlantica, Mon., Wed., Fri., at 8 A.M.*

in about 7 hrs. Steamers rather small. Office, 3, Calle Isabel. Fare, 27 pes., returning on alternate days. This is, in some respects, the best way to get to Gibraltar, on account of the badness of the roads. French *Compagnie Transatlantique*, uncertain. Office, 5, Calle Baluarte. Occasionally by *James Haynes* steamers, small and dirty; take provisions; fare, 40 pes.

To Gibraltar, occasional steamer direct; bad accommodation. To Algeciras 8 hrs. (for Gibr.), and Malaga 24 hrs., Tues., Frid., 7 A.M.

Extract from the Consul's Report on the Trade and Commerce of Cadiz for the year 1889.—“During the last decade the trade and commerce of Cadiz have been steadily decreasing, and it is evident that unless some steps are taken forthwith to arrest this downward progress the importance of Cadiz as a commercial centre and entrepôt will soon disappear. The trade of this once flourishing commercial city, which can alone exist by commerce, has been gradually diverted into other channels. Two causes which must in the near future also militate against the prosperity of Cadiz are the completion of the Bobadilla-Algeciras Railway, and the construction of docks at Gibraltar. The first must inevitably divert a considerable portion of the Cadiz trade to Gibraltar, and the construction of the Gibraltar docks must largely withdraw trade from this port. Taking the statistics for the last eleven years the death rate shows no less a proportion than 44·60 per 1000, whereas London is 18·7; Berlin, 20·4; Paris, 22·5; Vienna, 25; Calcutta, 25·7; and Bombay, 28·3. In 1888, we find that of 2829 deaths 913, or 323 per 1000, were from diphtheria, typhus fever, and diseases of this class. There can be no doubt that this excessive mortality is owing to the want of an adequate supply of water, and the entire absence of a proper system of drainage.

The supply of drinking water is limited, and costs 3s. 10d. per 1000 gallons. There is no water whatever to flush the sewers, such as they are, and in summer the effluvium in the streets is often so offensive that people are forced to seek relief in the purer air of the neighbouring villages.

“323 British ships, of a tonnage of 126,177, entered the port of Cadiz during the past year, as against 303 of a tonnage of 100,613 in 1888. The greater number of these ships were small Canadian sailing vessels entering in ballast and clearing with salt for Newfoundland. The steamers mostly belonged to Hall's weekly line for London calling, homeward bound, at Cadiz to ship wine. A few were from northern ports, also for wine, and the remainder brought coal for the Spanish Transatlantic Company, and cleared for Huelva to load mineral from the Rio Tinto and other mines. The principal articles of commerce of the expiring trade of Cadiz are wine, salt, alcohol, and coal. The export of wine in 1889 amounted to 58,673 butts, of an estimated value of 1,173,460l., that of salt to 296,539 tons, value 148,269l.”

CALAF, 505: *P. de José Sala*.

CALAFELL, 499.

Coaches for Vendrell.

CALAHONDA, 391.

CALAHORRA, 97.

*F. Juliana; F. Espinosa*, Calle Grande; both tolerably good; excellent wine of Navarre.

Coaches in summer for Baths of Amedillo, 2 hrs.

CALAMOCHA, 534.

CALASPARRA, 454.

CALATAYUD, 168, 538.

*Buffet*, poor. Inns: *Moro*, best: *Campana*.

Coaches in summer for Baths of Paracuellos.

CALATORAO, 169.

CALATRAVA, CAMPO DE, 146.

CALDAS DE BESAYA, 110.

CALDAS DE CUNTIS, 247.

Good Establecimiento; Fonda on 1st floor, marble baths below.

CALDAS DE OVIEDO, 216.

CALDAS DE REYES, 247.

Establecimiento, tolerable.

CALDELAS, 230.

CALDERA, LAGO DE, 370.

CALDETAS, 477.

*F. de la Providencia*, on the sea, good food, clean, 6 pes. a day; *F. Borrás*.

CALERA, 149.

CALLELLA, 477.

CALLOSA DE SEGURA, 458.

CALZADA DE VALDUNCIEL, 256.

CALZONES, MONTE, 281.

CAMAS, 428.

*P. de Manuel Dominguez*.

CAMASOBRES, 117.

CAMBRELS, 466.

CAMINHA, 250.

CAMPANARIO, 288.

CAMPANZAR, iron mines, 180.

CAMPDEVONAL, 489.

CAMPILLO DE ARENAS, 346.

CAMPO, 527.

CAMPO DE CRIFTANA, 441.

CAMPOMANES, 212.

CAMPOS, VILLARIN DE, 233.

CAMPRODON, 498.

Tolerable Inn.

CAÑABAL, 453.

CAÑADA, LIA, 25, 31.

CANAL DE S. PETRI, 403.

CANAMERO, 287.

CANAVERAL, 282.

CANAVERAS, 171.

*P. de Castilla*, good country Inn, civil people.

CANDA, 232.

CANDAN, SIERRA DE, 248.

CANDELAS DISTRICT, 191.

CANDOR POINT, 400.

CANFRANC, 532.

*P. de Josefa Sanchez*, ex-orbitant; make a bargain. *Café Internacional*.

CANGAS DE ONIS, 219.

Fair Inn, where the coach stops.

CANGAS DE TINEO, 227.

CANGAS, near Vigo, 249.

CANILLO, 512.

CANO, [53].

CANOVELLAS, ch. of, 478.

CAPARA, 272.

CAPARROSO, 587.

CAPE SPARTEL, 424.

CAPILLERIA, 370.

CARANGA, 227.

CARBAJALES, 256.

CARBALLO BATHS, 250.

CARCAJENTE, 444.

CARDEDEX, 478.

- CARDENAL, PUENTE DEL, 279.  
 CARDENAS, VENTA DE, 304.  
 CARDONA, 509: decent Inn.  
 CARINENA, 526.  
 CARLOTA, 409.  
 CARMONA, 397.  
 Inn: *El Restaurant*, close to the Plaza San Fernando; tolerable food and rooms; *Café de la Perla*, also a fair Restaurant.  
 CARMONITA, 285.  
 CARNERO POINT, 417.  
 CAROL CASTLE, 511.  
 CAROLINA, 305.  
 CARPIO, 297, 306.  
 CARRACA, LA, 403.  
 CARRACELO EL REAL, 225.  
 CARRAL, 239.  
 CARRATRACA, 381.  
 Excellent establecimiento, only open in the season. *F. Calenco, Principe, and Leon d'Oro*. Café and Casino.  
 CARREÑO, [51].  
 CARRIL, 247.  
*Fonda de Doña Manillas*, with excellent Sea Baths, half-way between Carril and Villa García.  
 Coaches for (14 m.) Pontevedra await the train, and a ticket should be taken immediately at the office across the road. Fare, berlina, 5 pes.  
 British Vice-Consul: *Dn. R. de Urioste*.  
 U.S.A. Consular Agents: *Don Luis Pon and Dn. J. Acuña*.  
 CARRION DE LOS CESPEDES, 429.  
 CARRION DE LOS CONDES, 108.  
 CARTAGENA, 456.  
 Omnibus: 4 reals.  
 Inns: *Grand H. Francisco Ramos*, Plaza San Sebastian, best; *Hôtel de France y Paris*, with Café, highly spoken of; view of the sea.  
 Cafés: *Casala; Ingles*, in the Calle Ancha.  
 Casinos: *Circulo Mercantile and Circulo Ateneo*.  
 Theatres: Principal, *Malques y Circo*.  
 English Goods Merchant: *Germes and Linares*.  
 Banker: *Guillermo Ehlers*, 47, Calle Mayor.  
 English Vice-Consul: *W. Milvain, Esq.* U.S.A. Consul in residence.  
 Tramway: Every  $\frac{1}{2}$  hr. from the Plaza de la Constitucion for La Union, Herreñas and San Ginés, near Cape Palos, 10 m. E.  
 Steamers: Most of the coasting lines between Barcelona and Cadiz call at this port; consult advertisement and notices on the quay. Weekly steamer to and from Oran.  
 CARTAMA, 382.  
 CARTAYA, 432.  
 CARTEIA, 412.  
 CASAJAL BATHS, 306.  
 CASAR, 282.  
 CASAS DE MILLAN, 282.  
 CASAS Y REINA, 296.  
 CASAS VIEJAS, 411.  
*P. de Juan Villarba*, clean and good; civil people.  
 CASCANTE, 542.  
 CASTAS, 536.  
 Café at Stat. Small Inn close by, where a bed may be had.  
 CASINOS, [15].  
 CASTANO, CASA DEL, 412.  
 CASTANADA, LAGO DE, 232.  
 CASTEJON, 537.  
 Excellent Buffet, with bedrooms attached.  
 CASTEL LEON, 528.  
 CASTELLAR, 423.  
 CASTELLDEFELS, 499.  
 CASTELLET, 504.  
 CASTELLO DE VIDE, 283.  
 CASTELLON DE LA PLANA, 463.  
*F. del Ferro-Carril*.  
 CASTENAZA, 528.  
*F. de Antonio Francés*, near the ch.  
 CASTILEJA DE LA CUESTA, 343.  
*Castiles, Old and New*, 1.  
 CASTILLEJO, 148.  
 CASTILLISCAR, 542.  
 CASTILLO DOS NOVAIS, 205.  
 CASTRO CONTRIGO, 232.  
 CASTRO GONZALO, 120.  
 CASTRO-NUÑO, 251.  
 CASTRO URDIALES, 119.  
*F. Siglo*, in centre of town, good.  
 CAUERA, 288.  
 CATALONIA, rivers of, 469.  
 CATOIRA, 247.  
 CATRAL, 458.  
 CAUDE, 535.  
 CAUDETE, 461, 535.  
 CEA, 234.  
 CEBRA POINT, 429.  
 CEBREBROS, 146.  
*P. Nueva*, No. 12 in the Plaza, good.  
 CELANOVA, 229.  
 CELLA, 534.  
 CELORIO, ch. of, 219.  
 CENTELLAS, 487.  
*P. de Jacinto Barmil; P. de Juan Giol*.  
 CERBERE, 473.  
 Buffet and money changer's office.  
 CERCADILLA, 307, 380.  
 CERRATO, BAÑOS DE, 22.  
 CERRO COLORADO, 429.  
 CERRO DE ORO, 458.  
 CERVATOS, 109.  
 CERVERA, 505.  
*F. Barcelona*.  
 CERVERA DE PISUERGA, 117.  
 CESTONA, 179.  
 Good establishment at the baths, 8 to 10 pes. a day. Bath 2 pes. On the rt. bank,  $\frac{1}{2}$  m. off, *Fonda de Baños*, good. (Coach to Rly. Stat.)  
 CESURES, 247.  
 CETINA, 167.  
 CEUTA, 428.  
*F. Italiana; Tres Reyes; Africano*.  
 CHACOLI WINE, 119.  
 CHAMORRA, ch. of, 237.  
 CHAVELA, ROBLEDO DE, 31.  
 CHAVES, 232.  
 CHIOLANA, 411, 412.  
*F. de Vista Alegre*. Mineral Baths. Coach from San Fernando Rly. Stat.  
 CHILLARON, 151, 171.  
*P. de Luis*.  
 CHINCHILLA, 441, 454.  
 Good coffee and chocolate at stat.  
 CHIPIONA, 400.  
 Steamers daily from Seville to the Sea Baths.  
 CHIRIVEL, 373.  
 CHIVA, 461.  
 CHORRERAS, Falls of, 416.  
 CHURCHES, [26].  
 CHURRIANA, 395.  
 CIEMPOZUELOS, 147.  
 CIERVA, LA, 157.  
 CIEZA, 454.  
 CIFUENTES, 170.  
*P. de Blanco* in the Plaza, fair.  
 CIGARROSA BRIDGE, 205.  
 CILLORIGO, gorge of, 114.  
 CINCO VILLAS, 542.  
 CINERA, 211.  
 CINTRUENIGO, 100.  
 CIRCULAR TOURS, [9].  
 CIUADALELA, 567.  
 CIUDAD ENCANTADA, 157.  
 CIUDAD REAL, 126.  
 Buffet.  
 Inns: *Baltasar Garcia*

11, Calle de Ciruela; *F. de Miracielos*; *F. Pizarroso*.  
*Café de la Perla*, near the Plazuela del Palar.  
 Casino in the Calle de Carreteros. *Bull-ring*.  
 CIUDAD RODRIGO, 268.  
 Avoid the *Colada*, where the coaches stop. *Posada de Machero*, 4, Calle de Madrid, homely. *F. Saldado*, in an old palace, dirty.  
 CIVIL GUARDS, [16].  
 CLAMORES RIVER, 89.  
 CLAUDIO CORLEO, [54].  
 CLAYVO, battle of, 96.  
 CLIMATE, [17].  
 CLUBS, [15].  
 CLUNIA, 104.  
 COBAS DE RIBAS GORGE, 489.  
 COCA, 95.  
 COGOLLA, CONVENTO DE LA, 102.  
 COIN, 382.  
 COLLANTES, works of, [48].  
 COLLABATO, 504.  
*P. Nueva*, tolerable.  
 COLMENAR, 379.  
 COLUMBRETS, 464.  
*Columbus, departure of*, 430.  
 COMEYA, LLANO DE, 221.  
 COMILLAS, 113.  
*F. de Romualdo Moro*, 6 pes. a day.  
 COMPLUDO, 225.  
 CONCUD, 535.  
 CONEJERA, 569.  
 CONFERENCE, ILE DE LA, 5.  
 CONGOSTINAS, tunnel of, 211.  
 CONIL, 414.  
*P. de Juan Alba*; *P. de la Viuda Carrion*. *British Vice-Consul*.  
 CONSUEGRA, 126.  
 CONTRERAS, 104.  
 CONTRERAS RIDGE, 462.  
 CONVENTO DEL CUERVO, 412.  
 CORAO, 220.  
 CORCUBION, 250.  
 U.S.A. Consular Agent in residence.  
 CORDOVA, 307.  
*Inns*: *Suiza*, well-managed, clean, but expensive. *Oriente*, a good Spanish inn, well-situated on the open Paseo; from 8 pes., not including early breakfast. *Española*, similar charges, next door.  
*Cafés*: *Gran Capitan*, opposite the *F. Oriente*;

*Suizo*, kept by Puzzeni, the landlord of the *F. Suiza*. Excellent pastry, &c., and *Dulce de azahar*, a sweet-meat made of orange flowers (5, Calle Ambrosio Morales). Good Buffet at central rly. stat.  
 Post Office: Plazuela de Benavente (plan C. 3).  
 Telegraph Office: Pl. de Carrillos (D. 2).  
 Carriages stand for hire in the Plazuela de la Campana (D. 3), by the Church of San Nicolas, and elsewhere.  
 Riding horses (not recommended): *Manuel Urbano*, Calle Paraiso. Make a bargain.  
 Protestant Chapel (Irish) in the Calle Candelaria. There is also a Scotch Protestant School. Eng. Ch. during the spring.  
 Bankers: *Lopez & Sons*, Calle Carreteras. (See Introduction, § 4.)  
 Theatres: *Gran Teatro*, Paseo del Gran Capitan; *Teatro Principal*, Calle Ambrosio Morales.  
 Plaza de Toros, near the rly. stat. Bull-fights during the annual fair, last week in May.  
 Casino, a first-rate Club, with a large and handsome saloon, and a library. Visitors are courteously admitted on introduction by a member.  
 Public Library: Biblioteca Provincial, at the Town Hall (Ayuntamiento), 8000 vols.: admittance free.  
 H. B. M. Vice-Consul: *William Poole, Esq.*; opposite the W. wall of the Court of Oranges.  
 Baths (excellent), hot, cold, douche, &c., 1 to 4 pes. Campo de la Merced.  
 Chemist: *Fuentes*, Calle Paraiso.  
 Photographers: *Oses*, 1, Calle Gondomar; and near the Post Office, *Almenada*, Calle Claudio Marcelo.  
 Silver filigree work (modern imitation of Moorish): *Gabriel de Larriva*, 15, Calle de las Armas, and *Antonio Narvaez*, 2 Lujan.  
 CORELLA, 100.  
*F. Burgales*, *F. Vista Alegre*.

CORIA, 282.  
*Posada de la Esperanza*, 5, Calle de Alonso Diaz.  
 CORIA DEL RIO, 399.  
*P. de Juan Lopez*.  
 CORIAS, 227.  
 CORK WOOD, 422.  
 CORMION, PICOS DE, 220.  
 CORNELLANA, 227, 236.  
 POOR INN.  
 CORNELLA, 490.  
 CORNES, 246.  
 CORONIL, 409: *Posada Nueva*.  
 CORRAL DE VELETA, 367.  
 CORRALES, 257.  
 CORRALES, near Huelva, 430.  
 CORRALETES, 375.  
 CORRESES, 253.  
 CORTADURA CANAL, 399.  
*Cortes* (Conqueror of Mexico), 430.  
 CORTES, 536.  
 CORUÑA, 208.  
*Inns*: *Iberia*, nearest the stat., with view; *Ferro-carrilana*, standing back from the Marina: make arrangements with regard to charges beforehand; *Europa* and *Francia*, both in the Calle San Andrés, away from the sea. Excellent food in all, but few good rooms.  
*Cafés*: *Mendez Nufiez*, best; *Oriental*, facing the gardens of the Marina; *Suizo*, in the Calle Real.  
*Casino de la Confianza*.  
 Post Office: Calle Luchana.  
 Theatre: Coliseo de San Jorge.  
 British Consul: *E. H. Walker, Esq.*, F.R.G.S.; Vice-Consul: *Don Ricardo de Urioste*; office in the Calle de Garas, open 10 to 12 and 2 to 4.  
 U.S.A. Consul: *Señor Carricarte*.  
 Steamer to Vigo and Lisbon every alternate Monday; (Pacific S. Nav. Company) to Vigo and the Southern ports of Spain every Monday and Thursday, or to Santander and Bilbao every Wed. and Sat., by Spanish cargo boats, departures uncertain. To Santiago: Diligence daily from the office near the Café Oriente, at noon., and 8 P.M. in 6 to 7 hrs. Fare, berlina, 10 pes. The night coach is usually crowded.  
 CORUÑA DEL CONDE, 104.

COTILLAS, 157.

COTO MISTO, 229.

COVADONGA, 220.

Good rooms and clean beds (next door to the tavern) for the reception of upper-class travellers: meals are supplied at a dollar a day; no charge is made for lodging, but it is usual to present a small sum to the institution on departing.

COVAREBUJAS, 103.

COVILHA, 283.

CRATO, 294.

CREU ALTA, 499.

CRISTINA CANAL, 441.

CRISTO DE OTERO, 108.

CUACOS, 281.

CUAR DE BAZA, 373.

CUATRO CORONAS, mountain, 6.

CUBILLAS, MONTE DE, 251.

CUBO, 256.

CUENCA, 151.

Inns: *F. de Madrid*, kept by Pascual Cruz, 63, Calle de Madereros, near the Rly. Stat.; clean, 7½ pes. a day. The civil proprietor keeps a small *tartana* which may be hired for excursions. He is an excellent guide for sporting expeditions in the mountains. *F. de Modesto Pardo*, 65, Calle de Calderon de la Barca, also a restaurant.

*Café de la Constancia*, 47, Calle de Madereros.

Post Office: 17, Calle de Caballeros.

Telegraph Office: 28, Calle de las Lapaterías. Both in the old city.

Bookseller: *Viuda de Mariana*, Calle San Juan, in the old city. Visitors exploring the neighbourhood may here purchase the map of the province of Cuenca, price 10 pes., 1869, by *Don Luis Mediamarca y Soto*, the director of the roads of the province.

Promenade: La Glorieta, S. of the new city, outside the suburb of San Francisco, prettily laid out. Here is a monument to those who fell defending Cuenca against the Carlists in 1874. The view of the old city rising across the Huecar is very fine.

Bull-Ring to the S. of the suburb of San Agustín, on the Valencia road.

CUERPO DEL HOMBRE RIVER, 272, 273.

CUEVO RIVER, 171.

CUEVA DE SAN IGNACIO, 505.

CUEVA DEL DRAC, 557.

CUEVA DEL GATO, 394.

CUEVA DE MENGAL, 388.

CUEVAS DE BECERRO, 392.

Miserable Inn.

CULEBRAS, SIERRA DE, 256.

CULLERA, 444.

CUNTIS, CALDAS DE, 247.

CURTIS, 208.

## D.

DAIMIEL, 146.

DAROCA, 533: *F. Aurora*.

DAUCHARIA, PUENTE DE, 547.

DELIVA, Chasm of, 183.

DENIA, 461.

Inns: *Deniense*, Calle del Mar; *Antonio Campo*, Calle Mayor. *Casino Deniense*, and a fine Theatre. Here reside a British Vice-Consul and U.S.A. Consul.

DESCARGA, PUERTO DE, 180.

DESIERTO CONVENT, 171.

DESPEÑAPERROS, Gorge of, 305.

DESVALLO, 474.

DEVA, 177.

*Fonda Deva*, good, 7 pes. a day.

DEVA (near Gijón), 218.

DEVA RIVER, 114, 234.

DIENTES, DE LA VIEJA, 394.

DIEZMA, 372.

DILAR RIVER, 378.

*Diligences*, [10].*Distances*, [6].

DOBILLO, 116.

DOBRA RIVER, 120.

*Dolmens and Tumuli*, [56].

DOLORES, 458.

DON ALVARO, 289.

DON BENITO, 289.

DOÑA MARIA, 374.

*P. de Francisco Castellanos*.

DONES, 226.

DOÑINOS, 268.

DON RODRIGO, EL REAL DE, 403.

DOSBARRIOS, 150.

DOS HERMANOS, 400.

DOS NOVAIS, 205.

DRAGONERA, 569.

DUERO, source of the, 255.

DURANGO, 180.

*F. de Olmedal*, near the Stat.

DURCAL, 378.

*P. de Miguel Vilches*.

## E.

EA, PUEBLO DE, 177.

*Earthquake of Alhama*, 379.

EBRO RIVER, 466.

ECHARRI, 539.

ECIJA, 409.

*F. Valenciana*; *F. Moya*, tolerable.

EGRA DE LOS CABALLEROS, 542.

Posada on l., near the Zaragoza gate.

EIBAR, 179.

*F. de Mugarusa*; *Café Español*.

Manufactory of gold and silver worked on steel.

EL CABO, 250.

ELCHE, 458.

Inn: *F. del Fuente*.

Casa de Huespedes de José Bernad "*La Con-fianza*," 2, Calle Arboles, unprepossessing outside, but good rooms, excellent food, and clean.

ELDA, 459.

ELGOIBAR, 179.

ELGUETA, PUERTO DE, 181.

ELIZONDO, 547.

*F. de Esteban Fort*.

ELORRIO BATHS, 180.

Coach to Zumarraga, in 3 hrs., during the summer.

ELNE, 473.

ELVAS, 294.

ELVIRA, BATHS OF SIERRA, 389.

EMPALME, 316, 408, 409, 476.

ENATE, 526.

ENCAMP, 511.

ENCINA, LA, 442: good Buffet.

ENCISO, 99.

ENCOMIENDA, ARROYO DE LA, 120.

ENOL, LAGO DE, 221.

ENTRONCAMENTO, 283, 294.

Good Buffet. Toilet room, 50 reis.

EO RIVER, 235.

EPILA, 169.

*Era* (= A.D.—38 years), [35].

ERDOL, SAN MIGUEL DE, 490.

ERESMA RIVER, 89.

ERMENZINDE, 274.

ERMUA, 180.  
 ESCABAS RIVER, 160, 171.  
 ESCALADA, S. MIGUEL DE, 201.  
 ESCALAR, Gorge of, 533.  
 ESCALDAS, LAS, 511.  
 ESCALONA, 146.  
 ESCARELUELA, 467.  
 ESCIPIONES, TORRE DE LOS, 490, 495.  
 ESCLAVITUD, 246.  
 ESCOBIOS DE BELMONTE, 227.  
 ESCOBIOS DE LA MOÑECA, 220.  
**ESCORIAL, EL, 31.**  
 Omnibus to inns and palace, 50 cents.  
 Inns: *Fonda de Miranda*, Calle de Florida Blanca, fair, 10 pes. a day; *Rosa*, 7½ pes. a day: both on the E. side of the palace; *Vitorinas*, 10, Calle del Rey.  
 Restaurant, opposite the E. side of the palace, where visitors for the day can obtain fair meals at reasonable prices.  
 Café and Casino attached to the *Fonda Miranda*.  
 Daily return tickets between Madrid and the Escorial (32 m.). On Sunday, return tickets at single fares. Permission for the *Pantheon* must be obtained at the Royal Palace, Madrid.  
 The carriage road to Madrid is very rough; not recommended. Carriage to La Granja, 125 pes.  
**ESCORIAZA, 181.**  
**ESLA RIVER, 194, 220.**  
**ESLONZA, ch. of, 202.**  
**ESPADAN, 464.**  
**ESPELUX, 306.**  
 100 yds. from the stat. is a poor *Cantina*, where eggs and wine may be obtained.  
**ESPIEL, 280.**  
 Several rough Inns.  
**ESPIÑA, 227, 236.**  
**ESPIÑA, SIERRA DE, 467.**  
**ESPINAR, 122.**  
**ESPINOSA, 165, 225.**  
**ESPINOSA DE VILLAGONZALO, 108.**  
**ESPLUGA (for POBLET), 496.**  
 Hotels: *H. Villa Engracia* at the mineral spring within ½ m. of Poblet (see Poblet); *F. de Juan Mico*; *F. de Eloy Serret*. Casinos: *Artasano*; *Espluguense*.  
**ESPUNA RIDGE, 374.**  
**ES-SMIR RIVER, 427.**

**ESTELLA, 544:** tolerable Inn.  
**ESTEPA, 408.**  
**ESTEPONA, 396.**  
*F. Oriente.* Horses for Gibraltar 50 r., at the Marbella coach office. Fine Bull-ring.  
**ESTIVARIZ, ERMITA DE, 9.**  
**ESTRACH, CALDAS DE (Baths), 477.**  
*F. de Borrás; F. de Miguel Garriga.*  
**ESTRECHO DE MULLET, 510.**  
**ESTRELLA MOUNTAINS, 271.**  
**EUROPA POINT, 422.**  
*Euskara* (Basque language), 175.  
*Evangelical Work in Spain*, [78].

## F.

**FABRICA DEL PEDROSO, 296.**  
**FARRAGOS, shrine of, 233.**  
**FERNAN CABALLERO, 126.**  
**FERNAN NUÑEZ, 380.**  
**FERRERIAS, 567.**  
**FERROL, EL, 327.**  
 Inns: *Fonda Suiza*, Calle Real, good.  
 Café: *Iberia*, Calle de la Magdalena.  
 Clubs: *Círculo de Recreo*, Calle Real; *Liceo de Artesanos*, in the Plaza de Armas.  
 Restaurant: *La Esmeralda*, opposite the Puerta del Parque.  
 Post Office: Calle Real (corner of the Plaza de los Dolores).  
 British Vice-Consul: *Señor Emilio Anton*, Calle Real.  
 U.S.A. Consular Agent: *Dr. Nicolas Perez del Castro*.  
 Steamers every morning for Coruña in 1½ hrs., returning in the afternoon.  
**FIERROS, PUENTE DE, 211.**  
**FIGUERAS STAT., 235, 473.**  
 Inns: *Comercio*, on the Rambla, tolerable, good food and wine, proprietor speaks French; *Sol*, 23, Calle Junquera.  
 Good Buffet.  
 Cafés: *Nuevo*, Calle Palan; *Siglo*, on the Rambla.  
 Casinos: *Figuerense* and *Liceo*.  
 Baths, kept by *Antonio Battle* and *Pedro Bassols*.

**FILABRES, 375.**  
**FILORIA, springs of, 212.**  
**FINISTERRE, 250.**  
*Fire-arms*, [4].  
*Fishing in Galicia*, 192.  
**FITERO, 100.**  
*P. de Manuel Martinez*, good.  
**FITERO, BAÑOS DE, 100.**  
 Inns open during the season only: *El Establecimiento Nuevo*, which is reached first, in the bottom of the valley, with by far the best views; *El Establecimiento Viejo*, higher up to the rt., on the slope of the hill, best food; both clean and comfortable, 6½ pes. a day.  
**F'NEEDAC, 427.**  
**FONELAS, 372.**  
**FONTIBRE, 109.**  
**FORMENTERA, 569.**  
*Fossils of Spain*, [66].  
**FRAGUAS, LAS, 110.**  
**FRANCOA, hills of, 537.**  
**FRAYLE, EL, 373.**  
**FREGENEDA, 274.**  
**FREINEDA, 271.**  
**FRESSER RIVER, 489.**  
**FRIAS, 160.**  
**FRIEIRA, 230.**  
**FROMISTA, 108.**  
**FRONTERA, 294.**  
**FUENCABRAL, 105.**  
**FUENGIROLA, 395.**  
 Inns: *Casimero Ariza* and *Salvador*, poor, but clean; try the *Gazpacho*, a cold soup made of vegetables, oil, vinegar, and bread.  
**FUENMAYOR, 96, 103.**  
**FUENSANCO, 251.**  
**FUENTE DE PIEDRA, 381.**  
**FUENTE DEL ARCO, 296.**  
**FUENTE DEL CAÑO, 268.**  
**FUENTE DEL FRAYLE, 157.**  
**FUENTE GARCIA, 100.**  
**FUENTE GUINALDO, 271.**  
**FUENTE LA HIGUERA, 442.**  
**FUENTE ROBLE, 273.**  
**FUENTE SAN ESTEBAN, 268, 274:** Good Buffet.  
**FUENTE SANTA, 218.**  
**FUENTERRABIA, 5.**  
 Poor Inn near the town walls; Restaurant *Francés*, at the Casino, good.  
**FUENTES DEL REY, 157.**  
**FUENTES DE OÑORO, 271.**  
**FUENTES, 222.**  
**FUEROS, 172.**  
**FUNDACIONES, PUERTO DE, 530.**

## G.

GABIA DE GRANDE, 378.

GADOR, 374.

GADOR LEAD MINES, 377.

GALAPAGAR, 38.

GALERION RIVER, 109.

GALICIA, description of, 191.

GALLEGO, 530; river, 532.

GALLOCANTA, 534.

GALLUR, 536, 539.

Decent Inn at stat.; poor  
Posada in the town.

GALVEZ, 146.

*P. de Perroto*, good food.

GAMA, 118.

GAMARRA, 181.

*Game*, [23].

GANDIA, 460.

*P. de Juan Besos*; *F. de  
Daniel Garcia*. Club, *Cir-  
culo Gandiense*.

GANFEI, 331.

Bad omnibus from Tuy.

Difficult to gain admit-  
tance to the Church.

GARRAF CASTLE, 499.

GARRAY, 99.

GARRINADA, PUIG DE LA,  
488.

GARROVILLA, 382-391.

GATO, CUEVA DE, 394.

GATO, FUENTE DEL, 378.

GAUCIN, 394.

*Parador de los Ingleses*,  
primitive but clean; wine  
very sour; landlord civil,  
but apt to overcharge.

GAVILANES RIVER, 268.

GAYA RIVER, 499.

GELIDA, 490.

GELVES, 399.

GENIL RIVER, 380, 409.

*Geology of Spain*, [65].

GERICA, 467.

GERONA, 474.

*F. de los Italianos*, Calle  
de los Ciudadanos, good  
house, but poor food and  
scanty furniture; 8 pes. a  
day. *F. de Comercio*, 6 pes.  
*Casa Fita*, fair, 5 pes. a day.  
Dil. daily to Ulot and San  
Juan de las Abadesas, 6 m.  
N.E. of Ripoll (Rte. 136).

GESTA, 334.

GETAFE, 125.

GIBRALTAR, 432.

*P. de José Varela*.

GIBRALTAR, 417.

Railway completed from  
*Ronda to Algeciras* (station  
for Gibraltar).

*Hotels*: *Royal*, in the  
town, opposite the Ex-  
change, good food; 14s. a  
day without wine. *King's  
Arms*, just opposite, same  
landlord and similar charges.  
*Europa*, good situation, S. of  
the Alameda, near the new  
Mole, quieter but no cheaper;  
D. 4s. *\*Calpe H.*, well  
managed and comfortable,  
nearest to the landing-place;  
excellent food, moderate  
charges; D. 3s. *Miss Ro-  
berts* (Prescott's) *Boarding-  
house*, Wheatley Terrace,  
Prince Edwards Ramp,  
small but comfortable,  
liberal table, 8 to 10s. a day.  
*Mrs. Pettit*, City Mill Lane.  
*F. Española*, Spanish, clean  
rooms but rough.

Guide-book: *Major Gil-  
bard's* 'History, Guide, and  
Directory of Gibraltar',  
price 3s., published at the  
Garrison Library, is excel-  
lent, and full of practical  
information.

Clubs: *Exchange Club*,  
in Commercial Square, well  
supplied with English news-  
papers and periodicals. *Gib-  
raltar Club*, in the City Mill  
Lane. Visitors are intro-  
duced to either club free for  
14 days by a member.

Hunt Club: The *Calpe  
Hunt* has been kept up ever  
since it was started by  
Admiral Fleming in 1817.  
The hounds meet twice a  
week in the season, and the  
sport is good, and covers  
excellent. The best meets  
are the first and second  
Ventas, the Pine Wood, Duke  
of Kent's Farm, Long  
Stables and Eastern Beach.  
Apply to the secretary for  
admission. There are also  
cricket, dramatic, jockey,  
lawn tennis, polo, racquet,  
and yacht clubs.

Post Office: In the main  
street. A closed mail be-  
tween Gibraltar and United  
Kingdom (via Madrid and  
Paris) is despatched and  
received daily. It takes 4½  
days; postage, under ½ oz.,  
25 c. Mails are also de-  
spatched by homeward-  
bound steamers.

Letters to Spain must be  
prepaid in English stamps,  
under ½ oz., 1d.

Telegrams: Post Office  
telegrams to England via  
Spain, 4½d. a word; or by  
submarine cable via Fal-

mouth, which is the quickest  
and most direct; for France,  
Spain, and the Continent,  
International scale of  
charges. Offices of the  
Eastern Cable Company in  
the main street, 5½d. a word.  
The submarine cable to  
Tangier has been cut re-  
peatedly by the Moors, and  
is still interrupted.

Medical Men: *Dr. Turner*,  
*Dr. J. Errington Kerr*, Co-  
lonial Hospital; *Dr. Joseph  
Patson*, Governor's Parade;  
*Dr. Wheeler*, Engineer's  
Lane.

Dentists: *M. Martinez*,  
*Jun.*, Bell Lane.

Bankers: *Messrs. Thos.  
Mosley & Co.*, Irish Town;  
*Messrs. Cuby & Sons*, King  
Street; *Anglo - Egyptian  
Bank*, Market Place; *Arm-  
strong*, City Mill Lane.

Libraries: The Garrison  
Library, on Gunners Parade,  
is an admirable institution,  
and the literary resource of  
the Rock. The building was  
planned by Colonel Drink-  
water in 1793, and subse-  
quently completed by Mr.  
Pitt. It contains 40,000  
vols., to which additions are  
made monthly. The spacious  
reading-rooms are plenti-  
fully supplied with all the  
leading English papers and  
periodicals. A special room  
is set apart for ladies. Visi-  
tors may be admitted, on in-  
troduction by members, for a  
certain number of days, with-  
out payment. An adjoining  
building, known as the  
Pavilion, has been attached  
to the library. It contains  
reading and billiard rooms,  
a dressing-room and a small  
bar.

Photographs: *Alfredo  
Brayon*; *J. Porra*'.

Professors of Spanish:  
*Mr. Israel Gabay*, Convent  
Place; *Nicolas Pamenias*,  
South Pavilion Road, lower  
charges; *Isidor Popper*.

Steamers: Peninsular and  
Oriental S. N. Co. to Ply-  
mouth (4 days), and London  
(5 days), once a week, gener-  
ally Wednesday. To Malta,  
Brindisi, and the East once a  
week (Tuesday mornings).

Orient Line to Plymouth  
and London, twice a month;  
to Naples, Egypt, and Aus-  
tralia twice a month.

To Liverpool, frequent but

uncertain, by Cunard, Anchor, and Moss Lines.

London, Malaga, Cadiz, and Lisbon, by John Hall & Co. line once a week.

North German Lloyd SS. touch here about 3 to 4 times a month each way between New York, Genoa, and Naples.

Compagnie Transatlantique to Malaga, Melilla and Oran. See below.

N. Paquet & Co. steamers to and from Marseilles and Morocco ports twice a month.

Haynes Line to Malaga and Cadiz twice a week, but very uncertain.

To Tangier, local steamers daily, weather permitting. Fare 12s. return, available for the whole season. The Compagnie Transatlantique steamers leave Gibraltar, Tues., at 10 A.M. (coming from Malaga, Oran, and Algiers); arrive at Tangier 1.30 P.M. Leave Tangier, Wed., at 12 (noon), arrive at Gibr. 3.30 P.M.; leave again 10 P.M., reach Malaga 7.30 A.M., thence to Oran and Algiers. Fares from Gibr., Tangier, 9f.; Malaga, 18f.; Algiers, 121f. Good refreshments on board.

To Algeciras and back, three times a day. Fare 2s. return.

Diligence: From Algeciras to San Fernando (Cadiz and Seville Railway) daily to 12 to 13 hours. As the road is bad, it is perhaps preferable to take Transatlantique steamer, via Tangier to Cadiz.

Governor: *Lieut.-Gen. Sir Lothian Nicholson.*

Consuls: France, *M. de Trobriand*. Spain, *E. Mediano de Blasco*. Germany, *F. Schott*. America, *H. J. Sprague*. Russia, *L. T. Power*. Morocco, *Hadji Said Guesus*. Portugal, *J. Riquena*.

Band in the Alameda: Winter, Thurs. at 4 P.M.; Summer, Mon. and Thurs., 9 P.M.

Wine Merchants: *J. Saccone*; *J. Speed & Co.*; Gibraltar Wine Co.; *M. Baglietto*; *H. & G. Simonds*.

Chemist: *W. F. Roberts*, 77, Church St. Patron.

Bookseller: Stationery Depot, 68, Waterport St.

Saddle Horses: *A. Bacarrese*, Bomb House Lane; *Cayetano*, Horse Barrack Lane; *H. Gonzalez*, College Lane; *Frank Sant*, Siros Passage. Horses for Ronda (Rte. 92) according to bargain; cheaper in the other direction. Usual charge, 2 dollars a day for each horse taken, the journey being reckoned at 5 days.

Curiosity Dealers: *D. Bendham*, 30, Church Street; *S. E. Benoliel*; *P. Munro*.

Spanish Lace: *Mrs. Birch*, 79, Southport St.; *Mrs. Rose*, Hargreaves Lane, cheaper.

Courriers and Guides: *J. Wiley*; *F. Martin*; *Beñunes*, Royal H., highly recommended, keeps English saddles for the ride to Tetuan and Ceuta.

Cab Stands in Commercial Sq., Cathedral Sq., and at Waterport Gate. Tariff, 1s. 2s. a course; more in bad weather. To Europa Point and back, 4s.

Polo ground at Campamento.

Batteries of scientific construction have been made on the very summit of the Rock, containing guns of such power as to command the whole circuit of land and sea around Gibraltar.

GIBRALTAR LINES, 397.

GIGUELA RIVER, 148.

GIJON STAT., 217.

Inns: *Iberia*, on the quay, French cooking, the best, 7½ pes. a day; *Comercio*, with view over the port, fairly good food; both very reasonable.

Theatre adjoining the Instituto; another, a fine building, in the Campos Eliseos.

British Vice-Consul: *W. Penkington, Esq.*, Calle Corrida.

U.S.A. Consular Agent: *Don. Calisto Alvagonzalez*, 15, Calle San Bernardo.

Steam Communication very uncertain and unsatisfactory. To Santander several times a week: to La Coruña, Vigo, Bilbao, and Cadiz, at frequent intervals: to London and Liverpool, by Messrs. McAndrew's line, occasionally. Fare to Bilbao, 8 dollars, not including food.

GILOCA, PARACUELLOS DE, 169.

GINZO DE LIMIA, 232.

GOBANTES, 381, 392.

Poor Inn at the coach office, opposite the stat. Fare to Ronda or Carratraca, berlina 50 r., interior 40 r., coupé 30 r.

GORBEA, PEÑA DE, 182.

GOR, SIERRA DE, 374.

Gothic Kings, [32].

GOVAZ, 186.

Goya, [54].

GRACIA, 486.

GRADEFES, 202.

GRADO, 227, 236.

Tolerable Inn.

GRAENA BATHS, 372.

GRAJA VALLEY, 159.

GRAJAL, 193.

GRAMANET, 478.

GRANADA, 346, 390.

Hotels on the Alhambra hill: *\*F. di Roma* (*Siete Suelos*), the best, and excellent, good food, clean and comfortable. *Times*. It has the advantage of sun on the front rooms in chilly weather; pleasant garden. *Washington Irving*, opposite. Same charges. Omnibus to station, 2 pes.; luggage, 2 pes. for large trunk, 1 pes. for small trunk. On the question of telegraphing for rooms, see *Seville*.

In the town: *Fonda Alameda*, well-situated, with a view of the snow mountains, and good food, 8 pes., without early breakfast. *Victoria* and *Europa*, both fair. All these are commercial. Prices, about 8 pes. a day.

Lodgings. Inconvenient, and difficult to procure. *Carmona*, within the Alhambra precincts, has a few rooms, but the Villas in the neighbourhood are not recommended. The latter are known as *Cármenes* (from the Arabic word *Karm*, a vineyard).

Cafés: *\*Pasajes*; *Suizo*, Puerta Real, good coffee, but dirty; *Leon de Oro* and *Cañejon*, Calle de los Mesones, good *agras* (iced drink of unripe grapes); *Pablo Jimenez*, Carrera del Genil, for iced soda water.



**Clubs:** *Casino Principal*, Carrera del Genil; *Círculo de Amistad*, Puerta Real.

**British Vice - Consul:** *Henry Stanier, Esq.*, Alhambra Hill.

*Mr. H. Stanier* paints in water colours, and excellent drawings of the Alhambra may be obtained from him at moderate prices. His Studio, which contains a charming Moorish room, should by all means be visited.

**English Church Service** on Sun. at H. Washington Irving.

**Theatres:** *El Principal*, Plaza de Campillo; *Isabel la Católica*, Plaza Santo Domingo.

**Bull-ring** in the N.W. angle of the Plaza del Triunfo.

**Post Office:** Calle Reyes Católicos.

**Telegraph Office:** Calle de la Duquesa.

**Baths:** at the *Café del Leon de Oro* in the Calle de Mesones (warm baths and ladies' and gentlemen's plunge-baths), 5 r. Baths of running water (*de acequia*), in the Paseo, near the Puerta del Pescado. These are only open during the *Temporada* or summer months.

**Guides** (5 to 7 pes. a day): *Jos. Westerfield*, speaks English perfectly; *Antonio Valenzuela* and *Paco Susana*, at the H. Siete Suelos;  *Hector Basilio*, *Antonio Martin*, and *Nicolas Rodriguez*, H. Washington Irving.

**Bookseller:** *Ventura*, 32, Calle Mesones.

**Bankers:** *Agrela Hermanos*, Calle S. Anton; *Enrique Santos*. Exchange unfavourable. See Introduction, § 4.

**Photographer:** *Garzon*, Alhambra; *Ayola*, 14, Calle Gomez, on the ascent from the town.

**Shawls, Silks, &c.:** *San-tiago Decroa*, 8, Zacatin.

**Carriages:** Granada is well provided with carriages with two horses. They are stationed in the Carrera and Plaza del Carmen.

**Cab Tariff:** One horse, 1 pes. the course; 2 pes. the hour. Two horses, 2 pes. the course; 3 pes. the hour.

When hired for the Alhambra or Generalife there is an extra charge of 24 pes. for going up the hill. For the Monte Santo, an extra charge of 5 pes. These carriages can accommodate 7 or 8 persons.

**Riding Horses:** Good saddle-horses may be procured of *Fernando*, at his stables behind the Posada del Sol, Calle de la Alhondiga. 5 pes. per horse for the day.

Granada to Motril:—

Coach daily at 8 A.M., in 7 hrs. Fare: berlina, 50 r.; interior, 36 r.; coupé, 25 r. To the Baths of Alhambra every other morning at 9. Fare: interior, 40 r.; coupé, 30 r. Coach daily to Jaen; good road, picturesque country.

*Grand Captain, Birthplace of*, 380.

GRANJA (LA), 86, 204.

**Inns:** *\*Europa*, Plaza del Palacio, French cooking, 50 r. a day; *Embajadores*, a Spanish house, cheaper.

**Carriage** from Segovia 25 pes.

**Post and Telegraph**, Calle de los Infantes.

GRANOLLERS, 478, 487.

GRAO, 453.

GRAUS, 526.

*F. Ribagorçana*; *Casino, Grausence*. Diligence for Barbastro at 2 A.M. in 5 hrs. Fare, 14 reals.

GRAVALOS, 100.

Poor accommodation at the Baths.

GRAZOS, PUENTE DE, 220.

Great Liverpool, Loss of, 250.

GREDA, SIERRA DE, 125.

GREDOS, SIERRA DE, 257.

GRIEGOS, CUEVA DE, 171.

GUADAJIRA RIVER, 296.

**GUADALAJARA, 163.**

**Inn:** *Norte*, Calle de Barrio Nuevo Alta, very rough.

**Café:** *De las Columnas*, Calle Mayor Alta.

**Casino and Theatre** in the same street.

**Post and Telegraph Office** in the Plaza del Correo.

GUADAJAZO, 316, 397.

GUADALAVIAR RIVER, 535.

—, source of, 160.

GUADALBULLON RIVER, 345.

GUADALCANAL, 296.

GUADALCOBACIN VALLEY, 410.

GUADALETE RIVER, 463.

GUADALFEO RIVER, 376, 378.

GUADALBORCE RIVER, 381.]

GUADALIMAR RIVER, 306.

GUADALMEZ RIVER, 289.

GUADALPORCUN RIVER, 410.

GUADALQUIVIR RIVER, 399.

GUADALUPE, N. S. DE, 5.

GUADALUPE, 287.

*Posada de Brantio Alcobá*, opposite the Convent; *P. de Manuela Cano*, close by.

GUADAMUR, 145.

GUADARRAMA, PUERTO DE, 85, 122.

GUADARRAMA, 38, 85, 123.

Large Parador in centre of village, poor.

GUADIANA RIVER, 289, 433.

GUADIANA, LOS OJOS DE, 147.

GUADIARO RIVER, 394.

GUADILAR, VENTA DE, 396.

GUADIATO RIVER, 315.

GUADIELA RIVER, 171.

GUADIX, 372.

*Parador de las Diligencias*, fair.

GUADICHOS, 391.

GUARDA, 271.

*H. Central*; *H. Camino de Ferro*.

GUARDIA, 250.

GUARDIA RIVER, 346.

*Guardia Civil*, [16].

GUARRAZAR, 146.

GUEJAR DE LA SIERRA, 368.

GUERNICA, 177.

*Fonda de Manuel Astorra*.

GUERRERO RIVER, 391.

GUESALIBAR, 181.

GUETABA, 176.

GUEVARA, CASTILLO DE, 9.

GUILLAREY, 230, 248.

GUINALDO, 271.

GUIPUZCOA, province of, 172.

GUIBANDO, 30.

GUITIRIZ, 208.

GUMIEL DE IZAN, 105.

GURR CASTLE, 488.

## H.

HARO, 96.

*F. de Europa*, 20, Plaza de la Paz.

HAYA MOUNTAIN, 6.

HEPIONDA BATHS, 394.

HELLIN, 454; tolerable Inn.

HENARES RIVER, 161.

**HENDAYE, 5.**

**Hotels:** \**Grand H.*, with fine views of the bay; \**H. du Commerce*; *H. Imatz*, 7 to 9 fr. a day; *H. de France*, well situated on high ground above the rly. Buffet at stat.

**HERCULES, Twin towers of, 414.****HERGUIJUELA, 272.****HERMIDA, 114.**

*P. de la Victoria*; excellent red wine of the Liebana.

**HERNANI, 8.****HERNIO MOUNTAINS, 186.****HERRADURA, CASTILLO DE, 391.****Herrera (Father and Son), [53].****HERRERA, 108.****HERRERIA DE CENEYA, 220.****HERREBUOLA, 382.****HIENDELAENCINA SILVER MINES, 165.****HIERRO, PUERTO DE, 89.**

*Hints on Health and Manner of Life*, [41].

**HITA, 165.****HOMMORT PEAK, 477.****HONTCELLAS, 158.****HORCAJO, Mines of, 126.****HORNA, Tunnel of, 166.****HORNACHUELOS, 315.****HORNILLA RIVER, 122.**

*Horses and Mules*, [11].

**HOSPITALET, 466, 490, 512.**

*Auberge d'Astrier*.

**HOSTALRICH, 477.**

*Hotel Charges*, [14].

**HOYA, LA, 378.****HOYO, Gorge of, 381.****HUARTE, 537, 545.****HUECAR RIVER, 153, 157.****HUELMA, VENTAS DE, 378.****HUELVA, 429.**

**Inns:** \**Colon*, a first-class hotel standing in its own grounds, 10 to 15 pes. a day. *Ricca*, in the town, cheaper.

**Café:** *Cuatro Naciones*; *C. Correo*.

**Medical Man:** Dr. W. A. Mackay, M.D., F.R.C.S., Edin.

**Bankers:** *Sandheim and Doetsch*; *Manuel Vasquez Lopes*; *Gregorio Fernandez*.

**British Vice-Consul and U.S.A. Consular Agent** in residence.

**English Church Service** in the Calle del Hospital.

Coach twice daily to Ayamonte in 7 hrs.; fare 6 pes.

**HUERCAL, 374.****HUERDES, SIERRA DE, 272.****HUERTA, 148.****HUERTA DEL REY, 104.****HUERTA OF VALENCIA, 437.****HUERTA, S. MARIA DE, 167.****HUESCA, 528.**

**Inns:** *Union*, 300 yds. from the Rly. Stat., poor rooms, fairly good food; *F. de España*; *F. Union*, close by.

**Café Suizo.**

**Casino** under the *H. Union*.

**Coach** daily to Jaca, and in summer to Panticosa, through pleasing country. Ticket office below the *H. Union*. **Fares:** berlina, 57 r.; interior, 46 r.; coupé, 35 r. Time: 18 hrs. up, 15 hrs. down.

**International railway** in construction from Huesca to Oloron, with tunnel through the Pyrenees. When completed, this will be the shortest route between Paris and Madrid.

**HUETE, 151.**

*F. de Leis*.

**HUETOR DE SANTILLAN, 372.****HUMANES, 165.****I.****IBAÑETA, PUERTO DE, 546.****Ignacio de Iriarte, 399.****IGUELDO, MONTE, 8.****IGURQUIZA, 544.****ILLESCAS, 123.****ILLIBERIS, 389.****ILLÓRA, 389.**

**Images, [30].**

**INAGOTABLE MINE, 116.****INCA, 557.**

**Fonda de Janer**, Calle San Bartolomé; wretched.

**INFIESTA, MONTE, 234.****INFIESTO, 218.****INIESTA, 158.**

**Inns, [13].**

**INOSO, 182.****Invincible Armada, 210.**

*Iriarte*, [52].

**IRUN, 5.**

Passengers from France change trains. Luggage is examined. Money exchange. Interpreters.

**Inn:** *F. de Arrupe*, good, 30 r. a day; carriages for

excursions. Rly. Buffet. Restaurant, *Juanito*. Casino and Post Office, Calle de Jesus. Omnibus to stat., 50 c.

**IRURITA, 547.****ISCALA, 256.****ISOBOL DEFILE, 510.****Italian Drawings at Gijon, 217.****ITALICA, 341, 428.****ITZARRIZ, MOUNT, 179.****IVIZA, 569.**

**Steamer** to Alicante on Sun.; to Palma on Wed. morning.

**IZARRA, 182.****J.****JABALCUZ, 345.****JACA, 530.**

**Inns:** *F. Madrilenas*; *F. Sevillana*.

**Café:** *Alegria*.

**Theatre.**

**JADRAQUE, 165.****JAEN, 345. (Town 1 m. from Rly. Stat.)**

**Inn:** *Madrilena*, No. 14 in the Carrera, beyond the large Plaza Mercado, good food, and fairly clean.

**Coach** daily to Granada in 9 hrs., leaving the Plaza Mercado at 11 A.M. Fare, berlina, 70 r.; interior, 60 r.; coupé, 50 r. Private carriages are not easily obtained. Luncheon and dinner should be carried, as the food provided on the journey is doubtful.

**JANDA, LAGUNA DE, 414.****JARA, VILLANUEVA DE, 158.****JARABA, 168.****JARANA, SIERRA DE, 372, 389.****JATIVA, 442.**

*F. Mayor*, Calle de Moncada, tolerable; *F. España*.

**JAVALAMBE PEAK, 467.****JAVALON RIVER, 126, 150.****JAVALQUINTO, 306.****JAVEA, 461.**

**Steamer** to Alicante on Thursdays. **British Vice-Consul.**

**JAVIER, 543.****JEREZ DE LA FRONTERA, JUNCT. STAT., 401.**

**Inns:** *Fonda de Jerez*, Calle de las Naranjas, tolerable; *Victoria*, Plaza del Arenal, commercial. Casino

*Nacional*, a good Club with English newspapers.

*Café Central*.

Post Office: Calle de Medina.

Bankers: *Mackenzie and Co.*

British Vice-Consul: 3, Porrera. U. S. A. Consular Agency.

Eng. Ch. Service from Nov. to May, by a resident Chaplain.

JERTE RIVER, 279.

JILOCA RIVER, 534.

JIMENA DE LA FRONTERA, 422.  
*F. Marchado*.

JOVELLANOS, 217, 236.

*Juan Bravo*, his place of Execution, 122.

Juanes, *Vicente*, 451.

JUBILES PASS, 377.

JUCAR RIVER, 153, 444.

JUNCAL MARSHES, 177.

JURA, CAMPO DE, 220.

JUVIA, 239.

Good little Inn, with capital trout-fishing.

## K.

KALALEEN, 427.

## L.

LADRA RIVER, 208.

LAFAYETTE, 6.

LAGUNA ANTELA, 232.

LAGUNA NEGRA, 158.

LAGUNAS DE RUIDERA, 149.

LAGUNILLA, 272.

LAJA, 433.

LALIN, 234.

2 tolerable Posadas.

LANCIA, ruins of, 201.

LANDIVAR, 547.

LANDROVA RIVER, 234.

LANJARON, 376.

*F. Granadina*; *F. de San Rafael*.

LANTUEÑO, 109.

LANZ, 547.

LAREDO, 118.

*F. de Angel Alonso*; *F. de Barcena*.

LA RODA, 381.

LARRES, 532.

LASIA, PORTILLO DE, 109.

LAZA, 232.

LAZARETOS IN SPAIN, 248.

LEBEÑA, S. M. DE, 114.

LEBRIJA, 401.

LECRIN VALLEY, 378.

LEDESMA, 268.

LEIDNA, 543.

LEIRA, 239.

LEITARRIGOS, PUERTO DE, 226.

LEMONA, 182.

LENA, S. CRISTINA DE, 212.

LENIS, SALINAS DE, 181.

LEON, 184.

The city is  $\frac{1}{2}$  m. from the Rly. Stat. Omnibus, 2 r.

Inns: *Iberia*, formerly *Suiza*, on rt. at end of avenue, before reaching the town; *Norte*, in the town; both very poor, but reasonable. *H. de Paris*, fair rooms, good table, sanitary arrangements bad, 6 pes. a day; good beer in Café.

Cafés: *Victoria*, corner of Rua Nueva; *Suizo*, under Fonda Suiza.

Club: Casino del Leon.

Post Office: Calle de los Cuatro Cantones.

Telegraph Office: Calle de las Barillas.

LEON, ISLA DE, 404.

LEQUEITIO, 177.

*Fonda de Arano*; *F. de Galdona*.

LEBEEZ RIVER, 247, 248.

LERIDA, 506.

Inns: *F. España*, Calle San Fernando, near the stat.; *F. Luis*, fair; 6 pes. at both. Café, *Universal*.

Casino: Leridano. Buffet at stat.

LERMA, 103.

Large and clean Parador opposite the coach office, but beware of imposition, and bargain beforehand.

LES, 588.

Good accommodation at the baths, June 15 to Sept. 30, 5 pes. a day. Diligence to Merignac Stat. between Luchon and Montrejean.

Letter Writing, [44].

LEYRE, 543.

LEZAMA, 182.

LIBRILLA, 374.

LIBRANA, valleys and forests of, 109, 117.

LIJAN, SIERRA DE, 410.

LIMIA, LAGO DE, 232.

LINARES, 211, 305.

Inns: *Dos Amigos*, Calle de la Corredera, clean and reasonable.

Casino: *Español*, in the Calle del General Echagüe; visitors introduced free for 15 days.

Café: *Catalan*, in the Calle Moridillas.

Plaza de Toros, near the Paseo de la Virgen de Linares, erected in 1866. Fights on the 16th May, on 24th June, on Corpus Christi Day, and during the fair, which commences 28th August.

H. B. M. Vice-Consul: *Walter Whyte, Esq.*

Stores for English Goods: *Jaramillo* and *Miguel Rubio*, both in the Plaza.

English Physician: *T. C. Blanchard, Esq.*, No. 17, Calle de Ponton.

LINEA, LA, 397.

LINO, SAN MIGUEL DE, 216.

LIRIO RIVER, 412.

LISBON STAT., 295 (*See Handbook of Portugal*), a long mile from the centre of the town.

Hotels: *\*H. Bragança*, English, high charges; *\*H. Central*, very comfortable, on the quay; *\*H. Durand*, quiet and somewhat less expensive; *\*H. Universal*, cheaper. No omnibus to the hotels. Tramway for persons without luggage, to the quay 50 reis. Well-appointed two-horse carriages, nominally 500 reis, but more is always demanded.

Literature, [60].

LLANERA, LUGO DE, 216.

LLANES, 219.

*F. Navarra*, 6 pes. a day.

LLANO DE COMEYA, 221.

LLANOS, LOS, 441.

LLANOS DE CAULINA, 410.

LLANSÁ, 473.

*F. de Sabina Pacereu*.

LLERENA, 296: *F. Suiza*.

LLIVANORES RIVER, 477.

LLOBREGAT, Cath. of, 490.

LLORAZA, 223.

LLUCH, 558.

Locusts, 277.

LOECHES, baths of, 163.

LOGROÑO, 96.

Inns: *Universo*, pleasantly situated on the Paseo, near the station, good table but poor rooms,  $7\frac{1}{2}$  pes. a day. *Comercio*, close by, tolerable.

Café: *Suizo*, near the station; *Dos Leones*, near the church.

Post Office: 2, Plaza

Mayor, adjoining the parish church.

Telegraph Office in the Muro del Carmen.

Theatre built in the reign of Philip V.

LOGROSAN, 286.

*P. de Eusebio Ciudad*, opposite the coach office.

LOJA, 388.

LOMO DEL GRUELLO, 433.

LORA DEL RIO, 315.

*F. de Crespo*.

LORCA, 374.

*F. de la Roca*, or *Comercio*, good food; *F. San Vicente*, Calle Corredera.

LORENZANA, 235.

LORENZO, MONTE, 96.

LORQUI, 454.

LOBARCOS, 544.

LOS SANTOS, 298.

LUCENA, 380.

LOYOLA, *F. de Miguel Aracena*, close to the Santa Casa, comfortable, 179.

LOZOYA RIVER, 89.

LUARCA, 235.

Small but clean Inn.

LUBIAN, 232.

LUCHANA, PUENTE DE, 155.

LUCHON, 527.

LUEY, 118.

LUGO, 306.

Inns: *Mendes Nuñez*, good food, poor rooms, bad sanitary arrangements, 6 pes. a day; *Español*, both in the 1st street l., after passing the town gates.

Post Office in the Plaza Santo Domingo, on the way to the hotel.

Booksellers: *Viuda de Soto Freyre*, 13, Calle San Pedro; *Ramon Alonso*, Plaza del Campo.

Chemist: *Rodriguez* (in whose cellar is a fine Roman mosaic).

LUGO DE LLANERA, 126.

LUTINIA RIVER, 227.

LUIJAB, SIERRA DE, 378.

LUMBRERAS, PUERTO DE, 373.

LUNADA, PORTILLO DE, 109.

LUPIANA, 165.

LUYANDO BATHS, 193.

## M.

MABAVELLA, CALDAS DE, 476.

MACAEL, 375.

MACHIMANA PEAK, 533.

## MADRID, 39:

Travellers are strongly recommended, especially when the party is large and the luggage considerable, to secure rooms before arrival, and beg that the *Commissionnaire* may meet them on the platform. Few of the hotels send an omnibus, and these only to certain trains. The *public omnibus* (2 reales each person, 1 real each article of luggage) only runs to the Central Office, where fresh arrangements have to be made. The nominal *cab fare* is 1 peseta by day, or 3 by night; but the English traveller will not be taken on any such terms. A small *private omnibus* will carry 2 or 3 persons with their luggage to the hotel for 5 or 6 pesetas, but a firm bargain must be made. A single traveller may most conveniently and economically walk to his hotel, or take the tramway, sending his luggage by a porter (2 pesetas for 30 kilo.).

**Hotels:** *\*H. de Paris*, Puerta del Sol, good rooms; charges, 12½ to 20 pes. a day, according to floor; service, lights, and coffee in the morning not included. These prices are asked whether visitors take their meals in the house or not. Rooms looking into the court should be avoided, as there is a noisy café below, with music every evening.

*\*H. de Rome*, Calle del Cabellero de Gracia, small, quieter, excellent good cooking and attendance. Rooms here should be secured beforehand. Prices as above.

*H. de la Patz*, Puerta del Sol, similar charges. English newspapers.

*H. de Sevilla*, 33, Alcalá, good, with lift, 8 pes. a day.

*H. Café Restaurant Ingles*, in a narrow street (Calle de Echegaray); good rooms and cooking, from 12½ pesetas; table d'hôte in a noisy restaurant.

Somewhat cheaper, but

thoroughly Spanish inns, are the following:—

*Metropole*, Puerta del Sol, well spoken of.

*Oriente*, Calle del Arenal, close to the Puerta del Sol, good; from 7½ pesetas.

*Rusia*, Carrera de San Jeronimo, the nearest to the Museum; good food, and well-furnished but dingy rooms; from 10 pesetas.

*Continental*, 6, Carretas, thoroughly Spanish but good.

*Embajadores*, Calle de la Victoria, from 7½ pesetas.

*Peninsular*, Calle de Alcalá, same charges; good food; crowded with commercial travellers.

*Cuatro Naciones*, 21, Calle del Arenal, tolerable.

*Bristol*, Puerta del Sol, good rooms; all meals may be taken at a restaurant.

**Boarding Houses** (Casas de Huespedes) are very numerous in Madrid, and may be recommended to persons who dislike the noise and bustle of a hotel, or who wish to learn Spanish; but they have not the comfort of a Swiss or Italian pension. Among the best are those of *Arenas*, late *Castro*, 13, Calle del Arenal; *Arias*, 2, Calle Coloreros; *Requero*, 12, Mayor; *Rodriguez*, 25, Carmen; *Santacruz*, 45, San Jeronimo; and *Peres*, 56, Mayor. Charges, 5 to 8 pesetas a day, including chocolate in the morning.

**Restaurants:** *\*De Fornos*, 19, Calle Alcalá, high prices. *Lhardy*, 6, Carrera San Jeronimo; notice must be given the day before. Provisions for a journey can be obtained here. *\*Los Dos Cisnes*, 17, Calle Alcalá; good dinner at 5 pes. *Café de Paris*, Pasaje de Mathen, good breakfast 2½ pes. *\*Café de Madrid*, 10, Calle Alcalá; breakfast 3 pes. Good *French Restaurant* at 7, Plaza Santo Domingo, 1st floor. *Posada del Peine*, a few yds. E. of the Plaza Mayor; good, cheap. Spanish Restaurant on the 2nd floor.

**Railway Provisions and Groceries:** *Levis*, 39, Calle Mayor.

**Cafés.** Newspapers are not generally supplied. *Imperial*, under the Fonda de Paris, the largest and most

**MADRID—continued.**

cosmopolitan. *De Fornos* (see above), London newspapers taken. *Ingles*, 6, Calle de Sevilla, also a restaurant; London newspapers taken. *Suizo*, 36, Calle Alcalá. *Cerveceria Inglesa*, 28 Carrera San Geronimo; English ale and stout on draught. *Escocesa*, Calle del Principe (best coffee at these two). *Levante* (good whisky). *Lisboa*, Puerta del Sol.

**Cafés Chantants:** *Romero* in the Calle Atocha; *Corrales*, 15, Calle Santa Nabel; *Imperial*, Plazuela Matute.

**Summer Beverages.** The scorching summer heats in Madrid necessitate the abundant use of cooling drinks. These are supplied at the restaurant, the café, the theatre, and at the *Agua-duchos* in the streets and on the principal *Paseos*. *Agua de Cebada* is very refreshing; so is the *Horchata* (Orgeat) de *Chufas*, or *mitj e mitj* ("half and half"), made of barley and pounded *chufas*, and iced lemonade. No drink, however, comes up to the *Agras* or clarified verjuice. It is delicious when mixed with *Manzanilla* wine. *Cerbeza con limon*, or bottled beer mixed with lemon-juice and well iced, is another favourite summer drink.

**Clubs:** *Casino de Madrid*, 36, Calle de Alcalá, over the Café Suizo. Travellers presented for a fortnight upon payment of 15 pes.; for a longer period, entrance fee 80 pes., together with a subscription of 30 r. per month; *Ateneo Científico y Literario*, 21, Calle del Prado, containing one of the best private libraries of Madrid, 30,000 volumes. In the reading-room every foreign newspaper may be found. Conferences on various subjects several times a week. Gambling prohibited. Subscription 7½ pes. a month. This fine club, rebuilt at a cost of £30,000, was inaugurated on Jan. 31, 1884, in the presence of the King and Queen. *Círculo de la Unión Mercantil*, 14, Calle Carreras, reading room well supplied with papers, 7½ pes.

a month; *Círculo Diplomático*, aristocratic, not easily accessible; *Círculo de Bellas Artes*, 5, Calle del Barquillo, where evening classes and exhibitions of modern pictures are held; *El Velos* (Jockey Club), 15, Calle Alcalá.

**Post Office**, Calle de Carreras, S. of the Puerta del Sol. Foreign mails delivered about noon. Box for England and northern countries of Europe in the Postal Union closes at 4.30 P.M.

**Telegraph Office**, Calle de San Ricardo, at the back of the Home Office, S. of the Puerta del Sol.

**Baths:** *Baños Arabes*, 3, Calle Velasquez, corner of Calle Goya, in the suburb of Salamanca, excellent; large swimming bath, 1 pes. 25 cents with linen; hot and cold baths: *Baños del Niagra*, 14, Cuesta de San Vicente, open only in summer; *Baños del Norte*, 16, Calle Jardines; *Baños de Oriente*, Plaza de Isabella II; *Baños de Felipe Neri*, 4, Calle Hileras, Russian, vapour, medicinal, hot and cold baths. Both the last named are open all the year round.

**Medical Men.** The physician to the British Embassy is *Dr. G. Kispert*, 41, Calle Arco de Sta. Maria; *Dr. Riedel* is the Queen of Spain's physician. These two speak English. *Dr. Ph. Hauser*, 12, Calle Villanueva, speaks English perfectly, having practised for 12 years at Gibraltar. [Author of 'Estudios Medicos de Sevilla.' *Dr. Bide*, 23, Calle Tetuan, an excellent French physician.

**Dentist:** *Dr. Warren*, 5, Calle Serrano.

**Chemist:** *Lletget*, 30, Carrera S. Geronimo. Eng. prescriptions prepared.

**Bankers:** *Weissweiler & Bauer*, 54, Calle San Bernardo (Rothschild); *Bayo y Cia*, 9, Calle de la Greda (London and Westminster); *Union Bank of Spain and England*, 3, Bordadores; *Crédit Lyonnais*, 6, Calle Espoz y Mina; *Doriga y Hijos*, 7, Paseo de Recoletos (Counts).

**British Embassy:** 9, Calle Torija; Ambassador, *Sir H.*

*Drummond Wolff*, G.C.M.G. Consul, *J. Little*, Esq.

**U.S.A. Legation:** 3, Plaza San Martín; Minister, *Hon. Perry Belmont*. Secretary, *E. H. Strobel*, Esq.

**Church of England Service:** 4, Calle de Leganitos. English chaplain, *Rev. R. H. Wheat*. Sundays at 11.30 and 3.30. There are several Protestant chapels and schools, where services and meetings are held in Spanish.

**Guides:** *Ed. Gobbi*, speaks French and German; both at the H. de la Paix.

**Tourist Office:** *T. Cook and Son*, 1, Carrera de S. Geronimo.

**Shops:** The best are in the vicinity of the Puerta del Sol, the Calle Mayor, Montera, Carreras, San Geronimo, del Carmen and Arenal. The wares are almost all foreign—French, German, and English—and as a rule very dear. In spite of the frequent announcement *precio fijo*, it is generally necessary to bargain, even for the simplest article.

**Booksellers:** *Bailly and Balliere*, Plaza del Principe Gutenberg, 14, Calle del Principe; *Fernando Fé*, 2, Carrera de San Geronimo, philosophical, scientific and art works; *Murillo*, 7, Calle Alcalá, publishes a monthly list, and sells old books; *Travedra*, 6, Calle del Arenal; *Gonzales*, 9, Puerta del Sol.

**Professors of Spanish Language and Literature:** *Francisco Giner*, *Institucion Libre de Enseñanza*, 42, Calle Infantas; *Harrison*, 6, Costanilla de Santa Teresa.

**Professor of Music and Singing:** *José Iruenga*, 22, Calle Desengaño.

**Photographer:** *Laurent y Miner*, 29, Carrera San Geronimo; copies of the chief paintings in the Madrid picture gallery and views of all antiquities and historic monuments in Spain. The prices are somewhat high.

**Modern Pictures:** *Hernandes*, 22, Calle Desengaño.

**Fans:** *Cirolas Bach*, 52, Calle de Alcalá, modern Spanish fans very cleverly painted; *Fernandes Serra*, 15, Caballero de Gracia, old

# **MADRID—continued.**

**fans; Dominguez Colomina,** 1, Calle Carmen, common cheap fans.

**Eibar Work** (iron, inlaid with gold and silver), *Felipe Guisasaola*, 14, Calle Arenal, strongly recommended; *Leon Equiazu*, 39, Carrera San Gerónimo.

**Glovers: Lafin**, 26, Calle Caballero de Gracia.

**Spanish National Music: Antonio Romero**, 10, Calle de Capellanes.

**Antiquities: Antonio Dominguez**, 5, Calle Alcalá; *Joaquín García*, 30, Calle Huertas; *Lorenzo Bonet*, 10, Calle Magdalena.

**Spanish Church Silks and Brocades: Garin**, 2, Calle Mayor; *Eguiluz*, 19, Calle Mayor.

**Lace and Mantillas: Pablo Escolar**, 1, Calle Mayor; *José Almagro*, 38, Calle Cruz; *Navarro Margarit*, 25, Calle Carmen.

**Conveyances:** There are cab-stands on the Puerta del Sol and in all the principal streets. When not engaged a notice is placed above the driver's seat, with the words *se alquila* (for hire).

## **Fares.**

	pes.
<b>The Course</b> (1 horse, 2 seats):	
By day till midnight	1
Midnight till 5 A.M. (summer)	2½
" " 6 A.M. (winter)	2½
(2 horses, 4 seats):	
By day till midnight	2
Midnight till 5 A.M. (summer)	3½
" " 6 A.M. (winter)	3½
<b>By the Hour</b> (1 horse, 2 seats):	
By day till midnight	2
Midnight till 5 A.M. (summer)	3½
" " 6 A.M. (winter)	3½
(2 horses, 4 seats):	
By day till midnight	3
Midnight till 5 A.M. (summer)	4½
" " 6 A.M. (winter)	4½

**Private Carriages** may be hired from *Lazaro Sanchez*, 40, Calle Alcalá, and 2, Calle Greda; *Ambrosio Castrillo*, 4, Calle Barquillo.

**Average charges; Car-**

**riage and pair**, 4 hrs., 15 pes.; ditto, per day, 25 pes.; ditto, per month, 750 to 875 pes.

**Saddle Horses** for ladies and gentlemen may be hired of *Cristobal Saurer*, 27, Calle Magdalena, charge 20 pes. per day.

**Riding Master, Juan Perelli de Milan**, 40, Calle Arco de Sta. Maria.

**Tramways:** Several lines diverge from the Puerta del Sol to all parts of the town, and a few to the suburbs. They have been laid down with English capital, and the fares vary from 5 cents upwards, according to distance. The tramways are most convenient, and run smoother than cabs or omnibuses.

**Omnibus lines**, numerous and excellently served, mostly follow the same routes as the tramways. The fares vary from 5 cents upwards.

On the occasion of Bull fights, the fares to the ring from the Puerta del Sol, Plazuela de la Cebada, or Progreso, are 75 cents. To the pilgrimage of San Isidro on May 15, and that of the Canal Reservoirs on Ash Wednesday, and to the Hippodrome on Race days, the price is raised to 1 pes.

**Coaches:** A daily coach runs by Brunete to San Martin de Valdeiglesias (41 m.) Inn at No. 7, Calle de Cárretas, decent; Madrid office, 1, Calle Cava Baja. Daily to Navalcarnero, (20 m.); office, 6, Calle Cava Baja. Daily to Colmenar Viejo.

**Railway Stations:** For the Escorial, Segovia, Avila, Burgos, &c., outside the Puerta de San Vicente. Central office, 9, Puerta del Sol.

For Barcelona, Zaragoza, Guadalajara, Aranjuez, Valencia, and Seville, on the Paseo de Atocha. Central office, 2, Calle Alcalá.

For Toledo, Ciudad Real, and Portugal, on the Paseo de Delicias. Central office, 14, Calle Tetuan.

At the respective central offices in the town tickets can be purchased, luggage booked, and the omnibus for each train taken to the required terminus; fares, 50

cents each traveller and 25 cents each large article of luggage; double these prices from midnight to 6 A.M. **A coupé** (Berlina-Cama) can be had on nearly all the lines by applying to the station-master 24 hrs. in advance; price, 3 full tickets, plus 10 per cent. A circular rly. on the W. and S. sides of the town, partly underground, connects the northern and southern stations, but is as yet available for goods traffic only.

**Express Trains:** Madrid to Seville, 2 trains daily in 17 to 24 hrs. Express on Mon., Wed., and Fri., at 6.20 P.M., returning from Seville on alternate evenings; time, 15 hrs.; extra fare for sleeping-car, 18 pes., obtainable at 14, Puerta del Sol, Madrid, or Hotel de Madrid, Seville. Central ticket and luggage office, 2, Calle de Atocha; terminus stat. at the end of the same street.

Madrid to Zaragoza, or Barcelona. Station at the Atocha. Ticket and omnibus office, 2, Calle de Alcalá. Express in 9½ hrs., leaving Madrid on Wed. and Sat., and returning on Tues. and Friday. To Barcelona, 10 hrs. longer. Extra charge for sleeping-car to Zaragoza, 15 pes.; to Barcelona, 23 pes. Book beforehand at 14, Puerta del Sol.

Madrid to Lisbon. One train daily in 21 hrs. Fare in pesetas, 86.35, 64.65, 46.70. Express with sleeping-cars and dining saloon on Sunday and Thursday night at 11.30, reaching Lisbon on Friday afternoon at 3.30. Fare, 114 pesetas. Travellers by the ordinary train lunch at Talavera at 12.28, and dine at Arroyo de Malpartida at 6.24. A through-carriage runs to Lisbon, but the non-smoking compartment is taken off at the frontier, or before.

Madrid to San Sebastian. Daily express in 16 hrs., fare 72 pes.; in summer, twice daily.

**Carriers and Shipping Agents: Lespes & Esmdola**, 14, Calle de Tetuan; London correspondents, *Sutton & Co. Garroute y Ballesteros* 13, Alcalá, obliging people

MADRIGAL DE LAS ALTAS TORRES, 96.

MADRIGALEJO, 296.

Maestranza, 394.

MAGACELA, 288.

MAGDALENA, PENA DE, 216.

### MAHON, 560.

Inns: *Hôtel Bustamante*, Cuator de I yá, No. 2; *La Central Fonda de José Petrus*, Calle de la Arravaleta. At Ciudadela, *Fonda de Felinano*, Calle de Mahon.

Cafés: *Bisbae*; Centro.

Theatre.

British Vice-Consul: *Gabriel Seguí, Esq.*

American Vice-Consul: *Pedro B. Vales*.

Spanish steamer arrives here every Tuesday from Palma, and returns on Wednesday morning. Another from Barcelona, touching at Alcudia in Majorca, arrives on Thursday, and returns by the same route on Sunday at noon, reaching Barcelona on Monday morning.

MAIMONA, LOS SANTOS DE, 295.

MAIMON GRANDE, 378.

MAIRENA, 398.

MAJADES, 160.

Majo, 300.

MAJORCA ISLAND, 550.

MALA, 378.

*P. de Juan Delgado*.

MALABATA POINT, 425.

MALADETTA, 527.

### MALAGA, 382.

Inns: (It is well to ascertain prices beforehand) *\*Roma*, at the corner of the Alameda and Puerta del Mar (B. 3), clean and comfortable, excellent living; 10 to 15 pes. according to floor. *Paris*, 2, Calle Marques de Larios, well-furnished, 7½ to 10 pes. *Inglaterra*, 29, Calle de Especerías, E.; fairly good 2nd class inn, 7½ pes.; rather out of the way. *Nuevo*, small and quiet, well spoken of, Cortina del Muelle (C. 2). *Nuevo*, Calle Marques de Larios. *Nuevo*, H. Victoria, on the Alameda, 7½ pes., clean and comfortable, but rather noisy. Pension, 6½ pes. a day.

Restaurants: *\*Inglés*, 4, Calle Marques de Larios; *Loba*, Plaza de la Constitu-

cion; *Chocolatina Madriena*, 4, Alameda. *Hernan Cortes*, Caleta.

Cafés: *Ingles* and *Loba*, as above.

Clubs: *Circulo Malagueño*, on the Mole. Visitors can procure free introduction for 8 days from a member; afterwards, 60 r. a month. English and Continental periodicals, billiard-rooms, &c. *Circulo Mercantil*, Calle del Marques de Larios, a popular and respectable club: monthly subscriptions, 20 reales. *Viceo*, Plazuela de Alvarez Carreteria. Foreigners admitted gratis for 15 days, on introduction by a member: subscription, 20 reales monthly. This club holds yearly exhibitions of pictures by native artists. Adjoining it is a library and the rooms of the Philharmonic Society.

Post Office: Calle de Calderia, N.E. of the Plaza de la Constitucion (B. 3).

Telegraph Office: Alameda Hermosa.

Baths: *Barberia*, Calle Marques de Larios. *Las Delicias*, Calle de San Francisco, bad. *Porras*, 9, Calle Marques de Larios, good.

British Consul: *Alex. Finn, Esq.*; Vice-Consul, *John Dunn, Esq.* Office hours, 11 to 3. 93, Cortina del Muelle, facing the sea. (C. 3).

U.S.A. Consul: *Col. Newsome*, 28, Martinez.

Eng. Chaplain: *Rev. J. Dyer Tovey*, Hotel Nuevo. The Eng. Church is a pretty building in the British Cemetery. The Chaplaincy is mainly dependent upon the support of English visitors, and subscriptions are much needed. Sun., 11 and 3.

Medical Men: *Clarence Visick, Esq.*, 7, Calle Ven-deja; *Dr. Alfred Schnelle*, 1, Marques de Larios.

American Dentist: *Dr. David Whitmarsh*, Calle Marques de Larios.

Bankers: *Messrs. Clemens & Petersen*, Alameda de los Tristes (B. 4); *Crooke Brothers & Co.*; *Rein & Co.*; *Hijos de M. A. Larios*; all in the Alameda.

Shipping Agent: *Mr. C. Farquharson*, 65, Cortina del Muelle.

Wine Merchant, and Agent for the principal yacht clubs, *Mr. H. S. Troughton*.

Courier and Guide at H. de Rome: *Roque Arnau*, civil and trustworthy, speaks perfect English, and knows Spain thoroughly; *Jacob Lobo*, also highly recommended.

Cab Fares: 1 pes. the course, 2 pes. the hour. Outside the city, 3 pes. the hour. At night, or for more than two persons, or for 2 horses, 50 c. extra.

Riding - horses: *Mesa*, Calle Alcazabilla.

Booksellers: *Garcia Tu-boadela*, Calle Duque de Victoria. There is a small Circulating Library at the Consulate, under the care of the Chaplain. Visitors are requested to protect and contribute to this useful institution.

Photographers: *Oses*, 27, Calle Nueva; *Camps*, Calle Santa Maria.

Tramway through the principal streets and to the Rly. Stat. Also from the Alameda, skirting the harbour to the English Cemetery, and down the coast as far as El Palo, 5 m., 50 c.—a pleasant drive.

Steamers: *John Hall & Co.*, every Mon. or Tues. for London (£10), calling at Cadiz, Lisbon, and Vigo; Agents, Messrs. Crooke Bros. On the return voyage these steamers call at Gibraltar instead of Cadiz. Fare to Cadiz 8 dollars, to Lisbon 24. For Liverpool, Moss Co., in 5 days, at uncertain intervals, Agent, Mr. C. Farquharson, 65, Cortina del Muelle; Cunard Co., also uncertain, Agent, Mr. E. Loring. Transatlantic Co., for Gibraltar (18 pes.) leave every Sun. evening, going on to Tangier (27 pes.), food extra; for Oran from Gibraltar leave every Wed. afternoon (51 pes., food extra). Anchor Line to England and America; Agents, Messrs. Clemens and Petersen. Spanish coasting steamers each way two or three a week, time uncertain. To Cadiz and Seville every Wed. and Sat.

Malaga to Gibraltar by

- land. Coach from Malaga to Estepona, 12 hrs, 50 reals. Estepona to La Linea and Gibraltar, 7 hrs. ride (about 21 m.). If riding all the way, on leaving Torre Molinos take the new coast-road, which joins the old one before reaching Fuengirola. Fine scenery throughout. Luggage may be forwarded by sea addressed to a Gibraltar hotel. (See *Shipping Agent*.) Malaga to San José, 2 horse carriage; 7 pes. there & back.
- MALANDAR POINT, 400.**
- MALLORCA ISLAND, 550.**
- MALPARTIDA, 279.**
- MALVEDO, 211.**
- MANED, SIERRA DE, 232.**
- MANACÓR, 557.**  
Inns: *F. de Femenias*, civil landlord, good food, clean, 64 pes.; *F. Juan Jaume*. Guide for the Caves, *Lorenzo Morey*, recommended.  
Cafés: *Fiol, Pico*.  
French Consul.
- MAÑARÍA, 122.**
- MANCHA, LA, 149.**
- MANDEO RIVER, 208.**
- MANILBA, 396.**
- MANRESA, 505.**  
*F. de Santo Domingo; F. Ignacio Loyola*, Calle Picas; *F. del Ferro-Carril*.
- MANTANZA, PUERTO DE, 126.**
- MANUEL, 444.**
- MANZANARES JUNC., 149.**
- MANZANARES, source of the, 89.**
- MANZANEDA, 236.**
- Maps of Spain, [77].*
- MAQUEDA, 146.**
- MARAGATOS, 128.**
- MARBELLA, 387, 395.**  
*F. de Sándalo Chicote; F. Sancha*, good and clean, 5 pes. a day. British Vice-Consul, and U.S. Consular Agent.
- MARCADAOU, COL DE, 533.**
- MARCHAN RIVER, 379.**
- MARCHENA JUNC., 406.**
- MARCUILLA, 537.**
- Marta de Jesus (at Agreda), 101.*
- MARIN, 247.** Small Inn.
- MARISMA, LA, 400.**
- MARISMILLA, LA, 433.**
- MAR MENOR, 456.**
- MARMOLEJO, 306.**  
*F. Español; Leones; Viuda de Padilla; H. de Madrid*, with Casino.
- MARONES, SIERRA DE, 126.**
- MARQUINA, 177.**
- MARRON, estuary of the, 113.**
- MARTEN, 427.**
- MARTINET, 510.**
- MARTORELL, 490.** *P. de la Cruz*, poor. Café at stat. The *Puente del Diablo* is here, not at Papiol.
- MARVÃO, 282.**
- MASCARAQUE, 126.**
- MASEGOSO, 170.**
- MASIDE, 248.**
- MASILLA, VENTA DE LA, 285.**
- MASMA RIVER, 234.**
- MASNOU, 477.** Ch. is not fine.
- MATAGORDA, 408.**
- MATAMOROSA, 109.**
- MATANZA, CAMPO DE LA, 97.**
- MATABÓ, 477.**  
*Parador Nuevo*. Casino: *Matarines*.
- MATAVIEJAS RIVER, 104.**
- MATILLAS, 165.**  
Omn. in summer to the Baths of Trillo.
- MAYE, 108.**
- MAYA, 547.**
- MAZA, PUENTE DE LA, 113.**
- Mazo, [51].*
- M'DEEK, 427.**
- MEANS, 229.**
- MEDELLIN, 289.**
- MEDIANIA, 188.**
- MEDINA AZZAHRA, ruins of, 315.**
- MEDINACELI, 166.**
- MEDINA DEL CAMPO (Junc.), 25.** Fair Buffet.  
*F. Norte*, close to stat.; *Siglo*, a little farther S.; *Carrion* (or *Comercio*), in the Plaza Mayor; all very poor, with rooms attached; very noisy at night. Buffet.
- MEDINA DE RIO SECO, 119.**  
*Parador del Carmen*. Coach to Benavente, steam tram to Valladolid.
- MEDINA SIDONIA, 411.**  
*Posada del Sol*.
- MELGAÇO, 218, 230.**
- MELGAREJO, TORRE DE, 410.**
- MEMBRILLA, 149.**  
*P. de Andres Espinar*.
- MENDEJA, 177.**
- MENGABRIL, 289.**
- MENGAL CAVE, 388.**
- MENJIBAR, 306, 345.**
- MENORCA, 559.**
- MERA, 239.**
- MERCADEL, 58.**  
*P. Eulalia*, homely, but good; 4 pes. a day.
- MERDANCHO VALLEY, 99.**
- MÉRIDA, 289.**  
*F. de Diego Segura*, 22, Santa Olaya, 64 pes. a day, fair; mosquitos troublesome; *F. Bohoyo*. Buffet.  
Merida to Seville by Zafra. One train daily in 10 hrs. Merida to Huelva, changing carriages at Zafra.
- MERIGNAC, 528.**
- MÉRINO SHEEP, 276.**
- MERO RIVER, 208.**
- MERTOLA, 433.**  
Coach to Beja, 1200 reals; carriage, 3000-6000, according to number of occupants.
- MESAS, SIERRA DE, 271.**
- MIERES DEL CAMINO, 212.**
- MIJAS, 395.**
- MINAS, 284.**
- MINAS DEL MUNDO, 454.**
- MINERAL BATHS, [18].**
- MINGLANILLA, 159; P. del Sol.**
- MINGORRIA, 26.**
- MIÑO RIVER, 208.**
- MIRABEL, 280, 282.**
- MIRAMAR, 556.**
- MIRANDA, 256.**
- MIRANDA DE EBRO, 11.**  
*F. Rgaña*, good; near stat. Excellent buffet, with good beds, 24 pes.
- MIRANDILLA, LA, 104.**
- MOECHE, 239.**
- MOGUER, 429.**  
*F. de Francisco Gomez*.
- MOJON DE PUNTAS, 374.**
- MOLAR RIVER, 288.**
- MOLINA, 225, 534.**
- MOLINO DEL REY, 389, 490.**
- MOLLET, 478.**
- MOMBUEY, 233.**  
Decent posada, with good wine.
- MONCADA, 478, 479.**
- MONÇÃO, 230.**
- MONCAYO MOUNTAIN, 541.**
- MONDA, 396.**
- MONDOÑEDO, 208, 235.**
- MONDRAGON, 181.**  
*Parador de las Diligencias*.
- MOÑECA, ESCOBOS DE, 220.**
- Money, Table of Spanish and English, [79].*
- Money, [4].*
- MONFALCÓ MURALLAT, 505.**
- MONFORTE, 206: \*Very fair** Buffet with bedrooms.  
*F. and Café Español*.
- MONGAT, 477.**
- MONGÓ, MONTE, 461.**



**MONISTROL, 500.**

*P. de Ignacio Loyola, fair.*  
Café at stat. (See *Montserrat*.)

**MONJA, LA, 373.****MONOVAR, 459.****MONREAL, 543.****MONREAL DEL CAMPO, 534.****MONSERY, SIERRA DE, 477.****MONTAÑA DEL BUJO, 375.****MONTABLIZ, 110.****MONTA MARTA, 233.****MONTALBAN CASTLE, 146.****MONTANCHEZ, 285.****MONTAOS, 239.****MONTBLANCH, 496.****MONTBUY BATHS, 473.****MONTA ARAGON, 123, 530.****MONTFURADO, 205.****MONTENEGRAL, 395.****MONTA PEÑA, 218.****MONTESA, 442.****MONTERRY CASTLE, 232.****MONTES, 226.****MONTES UNIVERSALES, 160.****MONTESINOS, CUEVA DE, 149.****MONTIEL, CAMPO DE, 149.****MONTIJO, 291.****MONTILLA, 380.**

Very decent little Inn.

**MONTMELÓ, 478.****MONTORO, 306.**

*F. Raigada: F. Suizo.*

**MONTSACOPA, 498.****MONTSERRAT, 500.**

Omnibus from Monistrol, 8 r.; 5 r. saved by booking through from Barcelona. Return tickets at the office in the Rambla. Distance, 8½ m. (3½ hrs. up, 1½ down). Short cut for pedestrians, 2½ hrs. Luggage is only booked to Monistrol, where it is necessary to make a bargain with the conductor, and see that your things are put upon the omnibus. If the omn. is full, you can insist on having another put on. Rooms allotted to visitors at the *Despacho de Aposentos*, Montserrat; candles at the *D. de Comestibles*, next door. Early dinner at *Fonda* (upper room), 16 r.; supper, 12 r. In lower room, 4 r. less.

**MONZON, 518.**

*P. de Viuda Castarlenas;*

*P. de Jorge Simitier.*

**MONZON DE CAMPOS, 108.****Moore, Sir John, 210.****MOORISH DYKE, 442.****MORA, 126.****MORALES, 257, 401.****MORCIN, mountains of, 216.****MORELLA, 463: F. de San Jose.****MORES, 169.****MORON, 410.**

*F. de la Estacion; F. Nueva.*

**MORON, SIERRA DE, 409.****MOSCAS RIVER, 158.****MOSTEIRO, 274.****MOTA, CASTILLO DE LA, 25.****MOTRICO, 177.**

*Fonda de Yurrita.*

**MOTRIL, 391.**

*F. Victoria. Casino.*  
British Consular-Agent.

**MOURAL: F. de Arteta.****MUDARRA, PARAMO DE, 119.****Mudejar architecture, [57].****MUDELA, SANTA CRUZ DE, 150.****MUELA DE SAN JUAN, 160.****MUELAS, 256.****MUGIA, 251.****MULAHACEN, CERRO DE, 365.****Mules and Horses, [11].****MUNDACA, 178.****MUNGUIA, 178.****MURCIA, 455.**

**Inns:** \**Comercio*, Calle Principe Alfonso, leading N. from the Cath., good food, poor rooms; *Universal*, near the ch. of San Bartolomé; *Cruz*, Plaza de los Apostoles; all very reasonable.

*Café Imperial*, close to the H. Comercio.

*Casino de Murcia*, Calle de Lucas.

**Theatre:** Plaza Juan Romea.

**Consuls:** *English Vice-Consul.*

*U.S.A. Consular Agent.*

**Post Office:** Plaza de Fontes, N.W. of Cathedral.

**Photographer:** *Juan Almagro*, Calle Torreta.

**Omnibus** from stat., 50 c. Tartana (covered cart), about 6 reals an hour, according to bargain.

Here the native costumes are the most striking in Spain.

**MURCIA**, province of, 435.

**MURIEDAS, 118.****Murillo, [51].****MURILLO DE GALLEGO, 530.**

4 poor Inns,

**MUROS, 236.**

Poor Inn; daily coach to Oviedo.

**MURUETA, 178.****MURVIEDRO, 462. See Sagunto.****N.****NADA RIVER, 238.****NAJERA, 102.**

*P. de la Campana.*

**NAJERILLA RIVER, 102.****NALON, iron mines, 223.****NALON RIVER, 236.****NANSA, Baths of, 118.****NAPOLON crossing the Guadarrama, 122.****NARANCO, S. M. DE, 215.****NARCEA RIVER, 227.****NARZANA, 218.****NAYA DEL REY, 251.**

*P. de Pio Garcia*, in front of the church.

**NAYA, S. BART. DE, 218.****NAYA DE JADRAQUE, 165.****NAVACERRADA PUERTO DE, 65.****NAVALMORAL, 279.****NAVALPERAL, 31.****NAVARRA, kingdom of, 516.****NAVARETTE, 103.**

*Navarrete, Juan F. (El Mudo)*, [48].

**NAVAS DEL MARQUES, 31.****NAVAS DE TOLOSA, 305.****NAVES, 219.****NAVIA, 235, 249.****NAVIDELLO, 211.****Necropolis of Carmona, 398.****NEGREIRA, 251.****NEGRO MOUNT, and stream, 427.****NEGRO RIVER, 233.****NERJA, 391.**

*F. Peninsular.*

**NERVION RIVER, 183.****NESCANIA, 367.****NIEBLA, 429.****NIEVA, S. M. DE, 95.**

*Parador de Pedro Gomez.*

**NOAIN, 537, 543.****NOCEDAL, 119.****NOCEDA RIVER, 204.****NOREÑA, 223.****Novels and Dramas, [64].****NOFRE ARNAU, 477.****NOGALES VENTA DE, 395.****NOGALTE VALLEY, 373.****NOVELDA, 459.****NULES, 463.****NUMANTIA, 99.**

## O.

- OBEJO, 380.  
 OBONA, 227.  
 OCA, MONTES DE, 102.  
 OCAÑA, 150.  
*P. de los Catalanes.*  
 OCHANDIANO, 182.  
*Official returns, [17].*  
 OIQUINA, 176.  
 OJA RIVER, 101.  
 OJOS DE GUADIANA, 147.  
 OLAGUÉ, 547.  
 OLEANA RIVER, 461.  
 OLESA, 500.  
 OLEVIAGA, 183, 185.  
 OLIANA, 509.  
*P. de Antonio Bancarie:*  
*F. de Manuel Trulla.*  
 OLITE, 537.  
 OLIVA, 272, 461.  
 OLIVARES, 429.  
 OLIVENZA, 298.  
*Olive culture, 343.*  
 OLLONIEGO, 212.  
 OLMEDILLA DE ARCAS, 158.  
 OLMEDO, 96.  
 OLORON, 532.  
 OLOT, 488.  
*P. de la Estrella; Casino,*  
*Circulo Olotense.*  
 OLVERA, 410.  
 OÑA, 12.  
 OÑATE, 9.  
 ONDARROA, 177.  
 ONIS, 222.  
 ONTANEDA, 110.  
*P. de San Julian, good;*  
*Establecimiento, 100 beds,*  
*billiards, reading-room, &c.,*  
*only open from June 10 to*  
*Sept. 10.*  
 ONTON, 119.  
 OPORTO, 272.  
*Omnibus to \*Grand H.,*  
*200 reis; carriage 500 reis*  
*(2s. 3d.).*  
 ORANDI, VALLEY, 221.  
 ORANGE GROVE, 397.  
 ORCONERA MINES, 185.  
 ORDENES, S. M. DE, 239.  
 ORDUÑA, 182.  
*F. Neron.*  
 ORENSE, 228.  
*Inns: F. de Roma, best,*  
*and nearest stat., on the rt.,*  
*½ m. beyond the bridge, 20*  
*to 24 r.; F. de la Union, 17,*  
*Calle de Pereira, clean and*

tolerable, 24 r.; *Café,*  
*Mendes Nuñez, with casino*  
*next door, nearly opposite*  
*W. front of Cath. Omn.*  
*to stat., 50 c.*

*Coach to Santiago, berlina,*  
*50 r., coupé, 40 r.*

*Coach to Verin, daily at*  
*7 A.M.; interior, 30 r., coupé,*  
*20 r.*

ORGAÑA, 509.

ORGAZ, 126.

*P. Nueva, 40, Calle Toledo,*  
*fair.*

ORGIVA, 376.

*Tolerable posada.*

ORGULLO, MONTE, 6.

ORIHUELA, 456, 457.

*F. Catalan.*

ORIÑON, 119.

ORIO, 176.

ORMAISTIGUY, 8.

ORMAISTEGUI, 9.

ORO, MONTE DE, 373.

OROPESA, 125, 279.

*F. de Leandro Torres.*

ORRAS, VAL DE, 224.

*Orrente, the Bassano of Spain,*  
*[48].*

ORTIGUEIRA, S. M. DE, 234, 239.

*P. de Piñon.*

ORTUELLA, 119.

OSA DE MONTIEL, 149.

OSCOS, 235.

OSEIRO, 250.

OSERA, 234.

OSORNO, 108.

OSUNA, 408.

*F. Ursanense, 43, Carrera*  
*de Tetuan.*

OTALORA BATHS, 181.

OTZUARTE, 9.

OURAL, 206.

OUTEIRO MAJOR, 230.

OVIEDO, 212. (Observe the  
 fine Roman Aqueduct near  
 the Rly. Stat.)

*Inns: Madrid, in the Calle*  
*de San Juan, N.W. of the*  
*Cathedral, fair food, poor*  
*rooms, bad sanitary arrange-*  
*ments, 6 pes. a day; Fran-*  
*ces, nearly opposite; Man-*  
*teola; Hotel Rest, Trannoy,*  
*near the University.*

*Cafés: Paris, in the Calle*  
*Campomanes, S. of the Plaza*  
*Mayor; Suizo, under the*  
*Fonda de Madrid.*

*Post and Telegraph*  
*Offices, in the Plaza close to*  
*the Inns.*

*Carriages 7 to 10 dollars*  
*a day; everything in-*  
*cluded, except driver's fee.*

25 to 30 miles a day is the  
 average distance. When  
 horses have to be changed  
 the price is increased out of  
 all proportion. Coach to  
 Santander in 22 hrs., fare  
 6 dollars.

OYA, 249.

## P.

PADRON, 247.

PADUL, 378.

PAJARES, 211.

PALACIOS DEL SIL, 226.

PALACIO, DE DOÑA ANA, 433.

PALACIO DEL REY, 433.

PALANCIA RIVER, 467.

PALANQUINOS, 194.

PALAU, 478.

PALAZUELOS, Convent of, 22.

PALENCIA, 106.

*Inn: Barbotán, on the rt.*  
*½ m. down the main street,*  
*good food and wine, 8 pes. a*  
*day; H. Continental, oppo-*  
*site the Post Office.*

*Cafés: Suizo; Siglo; Las*  
*Delicias, for summer drinks.*

*Casinos: El Recreo; La*  
*Peña: all in the Calle*  
*Mayor.*

*Post Office, Calle de Barrio*  
*Nuevo.*

*Theatre.*

PALMA (MALLOCA), 551.

*Inns: Fonda Mallorca,*  
*Calle del Conquistador,*  
*scanty food, civil landlord,*  
*7½ pes.; F. la Balear, Plaza*  
*Mayor, better, clean and*  
*moderate.*

*Cafés: Oriente, with fair*  
*restaurant and apartments*  
*above. Union, excellent ices*  
*in summer. The ensiamada,*  
*a kind of muffin sopped in*  
*the morning chocolate, is a*  
*specialty of the island.*

*British Consul.*

*U.S. Consul: Ernest Ca-*  
*nut.*

*Bankers: Messrs. Sans y*  
*Pierrar; E. Canut; Gregorio*  
*Oliver; Crédito Balear.*

*Theatre: Teatro Prin-*  
*cipal, a handsome house;*  
*operas in winter.*

*Casino: Circulo Mallor-*  
*quin; visitors are admitted.*

Plaza del Toros will seat 9500. Bull-fights are given about 4 times a year, but only in the summer months.

Steamers to Barcelona, on Tues. and Thurs. at 5 P.M.; *viâ* Alcudia, Sun., 8 A.M. To Iviza and Allcante, Sun., 8 A.M.—Mahon, Mon., 5 P.M.; *viâ* Alcudia, Wed., 2 P.M.; Valencia, Thurs., 5 P.M.; fare, 34½ pes.

Diligence to Soller twice daily, from 80, Calle San Miguel.

PALMA DEL RIO, 315.

PALMA, LA, 429, 433.

PALMONS RIVER, 412.

PALOMERA, 157.

PALOS, 429, 430.

PAMPILHOSA JUNC., 272.

\*Buffet and Rly. Hotel.

PAMPLONA, 537, 543.

Inns: \**Perla*, in the N. corner of the Plaza, excellent food, clean rooms, 10 pes. a day; *Europa*, Paseo de Valencia.

Caf  s: *El Suizo*, *Castillo*, and *Marina*, all in the Plaza.

Club and Theatre in the S. angle of the Plaza.

Bull-ring contains 8000 seats. Fights in July and August.

Baths, hot and cold, *Riesu & Co.*, at the W. end of the Paseo de Valencia.

Post and Telegraph Office in the Plaza.

Central Railway ticket and luggage office in the basement story of La Perla (a great convenience here, as the rly. stat. is ill-managed).

Bank: 7, Calle de Mercaderes, 1st floor, a little N. of the Plaza.

Coach to Irun at 2 P.M., starting from the Plaza de la Constitucion.

Omnibus from the stat., with luggage, 1 pes. Buffet.

PANCORBO, 12.

PANES, 113.

*P. de Manuel Gomez*, very fair; *P. de Mauricio Panos*.

PANTANO DE LORCA, 373.

PANTICOSA, LOS BA  OS DE, 533.

Baths: accommodation, June 16 to Sept. 30, for 600 persons; prices high. *Antonio Paulot* has the best

mules to let, and is trust-worthy.

PAIOL, 490.

PARACUELLOS DE LA RIBERA, 169.

PARAISO VALLEY, 499.

PARANA, 211.

PARAPANDA CLIFFS, 389.

*Parcels to Spain*, [8].

PAREDES DE NAVA, 193.

*Pareja*, [51].

PARGA RIVER, 208.

*Paris to Madrid*, 4.

PARRAMO DE LA MUDARRA, 119.

PASAGES, 6.

Inns: *Lenion*; *Befa*.

PASANTES, 239; Inn, very poor.

PASARON, 281.

*Posada del Pilar*, opposite the Church.

PASEO DE LOS CA  OS, 186.

PASO DE LOS TRES PUENTES, 509.

*Pasos*, [31].

PASS OF PANCORBO, 11.

*Passports*, [4].

PASTORIZA, 250.

PAU, 532.

PAULAR, EL, 88.1

*Peasant life in Spain*, [2].

PEDERNALES, 178.

PEDRALVES, 486.

PEDRERA, 408.

PEDROLA, 536.

PEDROSO, 296.

PEDROSO, MONTE, 246.

PEGA, 271.

PELA, CASTILLO DE, 230.

*Pelayo, legends of*, 219, 220.

PELLEAS, 257.

PE  A BLANCA, 527.

PE  A CONVENT, 531.

PE  A CERRACA, 96.

PE  A COLORADA, 256.

PE  A DE FRANCIA, 273.

PE  A GOLOSA, 464.

PE  A, HERMITAGE OF S. M. DE, 527.

PE  A, S. M. DE LA, 530.

PE  A VALLEY, 183.

PE  A VIEJA, 117.

PE  ALARA, PICO DE, 88.

PE  ALVA CLIFF, 218.

PE  ALVA, SANTIAGO DE, 225.

PE  ALVA DE CASTRO, 104.

PE  AFLORES RANGE, 216.

PE  AFLORES, 315.

PE  AFLORES BRIDGE, 227.

PE  AMELLERA, 113.

PE  ARANDA DE DUERO, 104.

PE  ARROYA, 380.

PE  ARUBIA, 392.

PE  ARRUBIA VALLEY, 114.

PE  AS, CAPE, 236.

PE  ISCOLA, 464.

*P. de Bayarri*.

PE  ON DE LOS ENAMORADOS, 388.

PERAFORT, 499.

PERELADA, 473.

*F. de Salvador Costa*, and 2 Caf  s.

PERELLA CAVES, 569.

PERELLO CANAL, 444.

PERIANA, 379.

PERRA, PE  ARANDA DE LA, 104.

PERRUCA RIDGE, 211.

PESO, 283.

Diligence to Covilh  , 2900 reis.

PESODAREGOA, 274.

PESQUERA, 109.

PESUES, 113.

Good and clean country Inn.

PICADA, PUERTO DE, 527.

PICAMOIXONS, 499.

PICHACO DE VELETA, 365.

PICO DEL FERRO, 116.

PICO DEL FRAILLE, 183.

PICO SACRO, 234, 246.

PICOS DE EUROPA, 215.

PIEDRA, PUENTE DE, 381.

PIEDRA, 167.

Season from May 15 to Oct. 15. Omen. daily from Alhama to the monastery, or a private conveyance may be hired. Excellent hotel in the well-preserved buildings, open during the season. The monks' cells are converted into clean and airy bedrooms, overlooking the park, and the refectory is now the dining hall. Post and telegraph offices attached. 8 to 10 pes. a day, including early chocolate. Table d'h  te at 10.30 and 5.30.

PIEDRASLENGUAS, PUERTO DE, 117.

PILDE RIVER, 105.

*Pilgrimages*, [24].

PILONA RIVER, 218.

PI  A DE CAMPOS, 108.

PI  AR GRANDE, 85.

PINOS PUENTE, 289.

PINTO, 147.

PISUERGA, CERVERA DE, 117.

PIZARRA, 381.

Rough Inn; beware of extortion.

**Pisarro, 430.**  
**PLANA, 496.**  
**PLANOS DE ALMERIA, 392.**  
**PLASENCIA, 279.**  
*F. de Eusebio Sierra, 31,*  
*Calle de Talavera. Casino*  
*in the Plaza. Post Office,*  
*11, Calle de Trujillo.*  
**PLATA, LA, 257, 265.**  
**Plateresque Architecture, [59].**  
**PLAZA, LA, 227.**  
**POBES, 182.**  
**POBLET, Monastery of, 496.**  
*Hotel: The H. Villa En-*  
*gracia at the mineral spring*  
*within ½ m. of Poblet, is*  
*good and comfortable, but*  
*not open in winter. In warm*  
*weather it is a desirable*  
*place to stay at, and dis-*  
*tinctly cooler than Tarra-*  
*gona.*  
**POCINHO, 274.**  
**Pointed Architecture, [58].**  
**POLA DE GORDON, 211.**  
**POLA DE LAVIANA, 223.**  
*Inn very tolerable.*  
**POLA DE LENA, 212.**  
**POLA DE SIRRO, 218.**  
**POLAN, 146.**  
*Politics in Spain, [3].*  
**POLLENSA, 558.**  
**POLLITOS, PUERTO DE, 410.**  
**POLLOS, VENTA DE, 251.**  
**PONFERRADA, 205.**  
*F. de Bruno Lumbreras,*  
*in the Plaza; large bath-*  
*house 1 m. outside the town,*  
*with 20 bedrooms.*  
**PONT DE BAR, 510.**  
**PONTEVEDRA, 227.**  
*The coach stops first at the*  
*H. Mendes Nuñez, tolerable,*  
*and conveniently near the*  
*stat. Fonda Imperial in the*  
*Plaza de la Herrería, the*  
*starting-point of all the dil-*  
*igences.*  
*Population of Spain, [16].*  
**PORMA RIVER, 201.**  
**PORRINO, 248, 249.**  
**PORT BOT, 473.**  
*Buffet and money-changers'*  
*office.*  
**PORT MAHON, see MAHON.**  
**PORTACELI, 453.**  
**PORTAL, 403.**  
**PORTALEGRE, 294.**  
**PORTILLO RIVER, 160.**  
**PORTILLON, PUERTO DE, 528.**  
**PORTOLIN, 110.**  
**PORT S. MARY, see PUERTO.**  
**PORTUGALETE, 185.**  
*Resident English Chap-*  
*lain.*

**Post Offices, [12].**  
**POTES, 109, 115.**  
*F. de Eugenio Guardo, on*  
*S. side of main st.; an old*  
*family mansion with good*  
*rooms and tolerable food;*  
*P. de Firmin Nuñez.*  
**POZAZAR, 109.**  
**POZOS MINES, 376.**  
**POZUELO DE ALARCON, 39.**  
*Fonda in the Plaza del Rey,*  
*good summer quarters.*  
**PRADES, SIERRA DE, 496.**  
**PRADO DEL REY, 372.**  
**PRAIA, 294.**  
**PRAT DE LLOBREGAT, 499.**  
**PRATS DE MOLLO, 489.**  
**PRAVIA, 227, 236, 237.**  
*Inn, Nuevo Leon d'Oro,*  
*Calle San Antonio.*  
**PRIEGO, 171.**  
**PRIESCA, 222.**  
**PRIORATO WINES, 495.**  
**PROAZA, 227.**  
**PUCH, ERMITA DEL, 443.**  
**PUDA (Baths), 500.**  
*Establishment very good,*  
*30 r. a day, 300 beds.*  
**PUEBLA, 557.**  
**PUEBLA DE GUZMAN, 433.**  
**PUEBLA DE HJAR, 499, 526.**  
**PUEBLA DE SANABRIA, 205,**  
**226, 232.**  
**PUEBLA TORNESA, 468.**  
*2 small inns.*  
**PUEBLO DE EA, 177.**  
**PUEBLO DE LA CALZADA, 291.**  
**PUENTE DE ARNEGUI, 546.**  
**PUENTE DEL DIABLO, 490.**  
**PUENTE DE DOMINGO FLORES,**  
**206.**  
**PUENTE D'EUME, 237.**  
**PUENTE DE LA MAZA, 113.**  
**PUENTE DE LA REINA, 543.**  
*F. de Guillermo Ros.*  
**PUENTE GENIL, 380.**  
*F. de Manuel Aguilar.*  
**PUENTE MAYORGA, 397.**  
**PUENTE NANSÁ (Baths), 113.**  
*Good accommodation at*  
*the Establecimiento, 24 r. a*  
*day.*  
**PUENTE NUEVO, 205.**  
**PUENTE S. MIGUEL, 112.**  
**PUENTE ULLA, 234.**  
**PUENTE VIESGO, 110.**  
*El Establecimiento, open*  
*from June 1 to Oct. 15; 8*  
*Casas de Huespedes in the*  
*village.*  
**PUERCAS Y COCHINOS, 408.**  
**PUERTO DE BAÑOS, 273.**  
**PUERTO DE ONCALA, 99.**  
**PUERTO DE PAJARES, 211,**

**PUERTO DE SEVILLA, 296.**  
**PUERTO DE SAN PORT, 532.**  
**PUERTO REAL, 403.**  
**PUERTOLLANO, 126.**  
**PUERTO DE SANTA**  
**MARIA, 403.**  
*Inns: F. Vista Alegre,*  
*good, but dear.*  
*Café del Comercio, Calle*  
*de la Luna. Large Bull-*  
*ring.*  
*Post Office: Calle de S.*  
*Domingo.*  
*British Vice-Consul in*  
*residence.*  
*U.S.A. Consular Agent:*  
*Mr. Daniels.*  
*Steamer twice a day to*  
*(5 m.) Cádiz, recommended.*  
**PUERTO, NUESTRA SEÑORA**  
**DEL, 273.**  
**PUIGCERDA, 489.**  
*Inns: Europa, fair; Ayga-*  
*banita; Nueva; the accom-*  
*modation is better at Bourg*  
*Madame. Casino, Ceretano.*  
**PUIGRIG, 508.**  
**PUNTA DE MALANDAR, 434.**  
**PUNTA, EL, 400.**  
**PUECHENA, 375, 377.**  
**PURULLENA, 372.**  
**PUZOL, 462.**  
**Pyrenean Tunnel, [10].**  
**Pyrenees, Spanish, 513.**

Q,

**QUERO, 148.**  
**QUESADA, VENTA DE, 149.**  
**QUEYLES RIVER, 542.**  
**QUINTANAPALLA, 12.**  
**QUINTANILLA, 109.**  
**QUINTANILLEJA, 229.**  
**QUINTELA, 234.**  
**QUINTO BATHS, 526.**  
**QUITOS, 227.**  
**QUITO PESARES, 88.**

**R.**

RABIDA, LA, 429.  
 RÁBADE, 208.  
 RABITA DE ALBUÑOL, 391.  
*Railways*, [9].  
 RAJADELL, 505.  
 RASCAFELA, 88.  
 RASTRILLAR, FORT, 118.  
*Rate of Exchange*, [6].  
 RAXÁ CASTLE, 555.  
 RAYA SECA, 229.  
 REBENTON, PUERTO DE, 88.  
 REBOLLAR HILL, 171.  
 REDONDELA, 248.  
   Inns: *Crisanto*, in the principal street; *Bernardo*; *Café Pacífico*, English beer.  
 REGALADA STABLES, 307.  
 REGATO MINES, 185.  
 REGOA, PESO DA, 274.  
   Inns: *Alianza*, tolerable; *Douro*; both in the main street, 5 min. from the stat.  
 REINOSA, 109.  
   Buffet.  
   Inns: *F. Universal*; *F. Madrid*.  
   Coach in summer to Baths of Corconte, 3 pes.  
   Rusks *Rosquillas*, a specialité here, good.  
 REMESAL, 232.  
 RENEDO, 110.  
   Coaches: Daily for Valladolid, 1 pes. In summer for Baths of Puente Viego, 2 pes. Alceda, 3 pes. Orstanedo, 4 pes.  
 RENTERIA, 6.  
 REQUENA, 461.  
   Inn: *Viuda de Segura*.  
 REUS, 496.  
   Inns: *Paris*, fair; *Barcelona*; *Londres Club*; *Círculo del Olympo*. Here is a Protestant Chapel.  
   Café: *Teatro*.  
*Revenue*, [17].  
 REY, PUERTO DEL, 528.  
 RIANZABES RIVER, 148, 150.  
*Ribalta*, Father and Son, [48].  
 RIBA, 496, 499.  
 RIBAS, 499.  
   *Parador de San Antonio*, fair. Accommodation at the baths, very poor.  
*Ribera* (Spagnoletto), [48].  
 RICLA, 169.  
 RICOBAJO, 256.  
 RINCA, 220.

RIERA RIVER, 550.  
*Rincon, Antonio del*, 31.  
 RINCON LAKE, 380.  
 RIO BATUECAS, 272.  
 RIO FRIO, 89, 388.  
 RIOJA, district of, 101.  
 RIOSECO, 119.  
 RIO TINTO MINES, 431.  
   Physicians: *Dr. R. R. Ross*, M.B., C.M. Edin.; *Dr. Raymond Courcént*, M.R.C.S.  
 RIPOLL, 498.  
   *P. de la Estrella*, best; *P. del Universo*, poor. Take luncheon from Barcelona.  
 RIPOLLET RIVER, 478.  
 RIVADAVIA, 230.  
   *F. del Miño*, tolerable. Café opposite ch. of S. Domingo.  
 RIVADESELLA, 219.  
   Inn, tolerable.  
 RIVADEO, 235.  
 RIVOTA, 220.  
*Risi*, [54].  
 ROBLA, 211.  
 ROBLEDO, 31.  
 ROCA CASTLE, 478.  
 ROCABERTI CASTLE, 477.  
 ROCADILLO, 412.  
 ROCAFRIDA, 149.  
 ROCHE, CAPE, 416.  
 ROCIO, N. S. DE, 433.  
 RODA, LA, 381, 408, 499.  
   2 Inns, both very poor.  
*Roderick, the last of the Goths*, 414.  
*Roelas*, [54].  
*Roelas, works of*, 429.  
*Romanesque Architecture*, [58].  
*Roman remains*, [56].  
 RONCESVALLES, 545.  
   Small clean Posada, where a bed may be obtained.  
 RONDA, 392.  
   Buffet. Restaurant with bedrooms adjoining.  
   Inns: *Rondeña* (not Grand H. Rondeña, which is to be avoided), Plaza del Socorro, close to the Ravine, 10 pes. a day, tolerable (bargain); *Casa de Polo*, Calle Pierrad 7½ pes., homely.  
   Railway completed to Algeciras station for Gibraltar.  
   Andalusian Costume may be bought at Ronda, better and cheaper than elsewhere. Leggings, *Rafael Conde*, 10, Calle Nueva; breeches, vest,

and jacket, in the Calle San Carlos; broad sash (faga), anywhere; and hat, *Gaspar Carillo*, 11, Calle Remedios.

Ronda to Gaucin, 8 hrs., *Agustin Barroso*, 15, Calle Molino, lets horses for the 2 days' ride to Gibraltar, at 7 dollars for one person, all included. In the other direction 3 times as much is charged. Dine and sleep at Gaucin, but carry luncheon and wine, which is bad everywhere.

*Juan Delgado* is a good guide, and charges 30 pes. (besides propina) to Gibraltar, including horse.

RONDA LA VIEJA, 410.

ROQUETAS, 392.

ROSAL, BAÑOS DE, 171.

ROTA, 400: *F. Aurora*.

ROYUELA VALLEY, 160.

RUA, 305.

RUBIÁS, 229.

*Rubrica*, [44].

RUECAS RIVER, 287.

RUMDA, 169.

RUIDERA, 149.

**S.**

SABADELL, 499.

*F. de España*, near the Stat.

SABINAL POINT, 392.

SABUGAL, 271.

SABUGO, 236.

SACEDON BATHS, 171.

Good Establecimiento, June 15 to Sept. 15.

SACOS, 248.

SACRATIF, CAPE, 391.

SADABA, 542.

*P. de Paulino Zazon*.

SAELICES ERMITA, 149.

SAGRA, CABANAS DE, 123.

SAGUNTO, 462-467.

*F. San Antonio*, very small, scanty food. To enter the Castle it is necessary to obtain a permit from the Commandant in the town.

SAHAGUN, 193.

Small Inn, at entrance to main street.

SALADO RIVER, 410.

**SALAMANCA, 357.**

Inns: *Comercio*, in the Plaza Santo Tomé (C. 4), good food, sanitary arrangements bad, dear, 15 pes. a day; *Burgalesa*, at the corner of the Plazuela Libertad (C. 4), rooms few and small.

Café: *Suizo*, good, in the Calle de Zamora. Casino opposite.

Theatres: El Liceo, Calle de Herreiros; El Hospital, Calle San Justo.

Bull-ring (plan A. 5): fights in September, generally first-rate.

Post Office, in the Plaza Mayor.

Railway: Central Office near the Post Office. It is advisable to take tickets here and have luggage registered to avoid the bustle at the station.

Apothecary: *Candido Torres*, 7, Portales del Pan.

Coach daily to Alba de Tormes at 11 and 3, reaching the city on the return at 4 and 7. To Ledesma (town) at 2 P.M.; fare, 10 pes. To Bejar and Vitigudino at 10.30; to Peñaranda at 3.30; to Zamora every other day at 10.

SALAMO, 499.

SALAS, 227, 236.

*F. de Blas Manendan.*

SALCEDA, 170.

SALDEU, 512: tolerable Inn.

SALDUBA AQUEDUCT, 396.

SALILLAS, 169.

SALINAS, 386.

SALINAS, CASA DE, 124.

SALINAS DE LENIS, 181.

SALINAS DE MEDINACELI, 100, 167.

SALINAS DE PISUERGA, 117.

SALINETAS DE ELDA, 459.

SALLENT, 508.

Several small Inns.

SALMEDINA ROCKS, 400.

SALOR RIVER, 382.

SALOBREÑA, 391.

SALOU, 467.

SALT LAGOONS OF ORIHUELA, 458.

SALT MINE OF MINGLANILLA, 159.

SALTERAS, 428.

SALUD, FUENTE DE LA, 112.

SALVATIERRA, 9, 230.

SALVE, PASAJE DE, 118.

SAMA, 223.

SAMES, 220.

SAMPEDOR, 508.

SAN ADRIAN, PUERTO, 176.

SAN ANDRÉS, near Zamora, 256.

SAN ANTONIN DE BEDON, 219.

SAN BARTOLOMÉ DE NAVA, 218.

SAN BENIGNO, mine of, 116.

SAN BOY, 490.

SAN CARLOS, canal of, 117.

SAN CÁRLOS, 567.

SAN CELONTI, 478.

*P. de Antonio Pons.*

SAN CLAUDIO, 227.

SAN CLODIO, 205.

SAN CRISTOBAL, SIERRA DE, 395.

SAN CRISTOBAL, 225.

SAN CUGAT DEL VALLES, 486.

SAN FERNANDO, 161, 404.

*Fonda del Correo.*

— TO ALGECIRAS. Coach daily at 8 P.M., in 14 to 22 hrs., according to weather, carrying the mails.

*San Ferdinand, birthplace of, 256.*

*San Fructuoso, 225.*

*San Gennadio, 225.*

SAN GUM, 505.

SAN IGNACIO EL VEYO, 220.

SAN ILDEFONSO, 86.

*San Isidoro, 198.*

SAN JEAN PIED DE PORT, 546.

SAN JORDI DESVALLO, 474.

SAN JUAN DE AZNALFARACHE, 399.

SAN JUAN DE LAS ABADESAS, 458. *P. de la Bonica*, poor, but the best.

Coaches, July 1-Sept. 30 to Camplodon, 3 pes. In summer to Olot.

SAN JUAN DEL PUERTO, 429.

SAN JULIAN DE LORIA, 510.

Decent Posada.

SAN LAZARO DE LLORAZA, 223.

SAN LUCAS LA MAYOR, 429.

SAN LUIS, 565.

SAN MARCIAL, ERMITA DE, 6.

SAN MARTIN, CASTILLO DE, 236.

SAN MARTIN DE ARGÜELLES, 218.

SAN MARTIN DE SALAS, 227.

SAN MARTIN DEL PEDROSO, 256.

SAN MARTIN DE VALTEIGLESIAS, 146.

SAN MATEO, 468.

SAN MIGUEL, 204, 474.

SAN MIGUEL DE ESCALADA, 201.

SAN MIGUEL DE EXCELSIS, 539.

SAN MIGUEL DEL FAY, 478.

SAN MIGUEL DE LOS REYES, 454, 462.

SAN MILLAN, 102.

Library open from 8 to 12 and 2 to 4.

*San Palayo, 214.*

SAN PEDRO DE ARLANZA, 104.

SAN PEDRO DE CARDEÑA, 21.

SAN PEDRO DE MONTES, 225.

SAN PEDRO DE VILLANUEVA, 219, 222.

SAN PEDRO DE RIUSECH, 487.

SAN QUIRICO, 488.

SAN QUIRCE, Ch. of, 21.

SAN RAFAEL, FONDA DE, 122.

SAN RAMON DE BEMBIBRE, 204.

SAN ROMAN, 204, 251.

SAN ROQUE, 395, 396.

British Vice-Consul.

SAN SALVADOR CONVENT, 234.

SAN SALVADOR DE CELORIO, 219.

SAN SEBASTIAN, near Potes, 116.

**SAN SEBASTIAN, 6.**

Hotels: *\*H. de Londres*, first-rate French cuisine. *Escurrea*, well-situated opposite the bridge, at the S. end of the Paseo de Zurriola, good Spanish cuisine, 40 r. in winter, 50 r. and upwards in summer. *Continental*, Paseo de la Concha, good, 150 beds and a lift, well-situated on the bay; closed in the winter. *\*Ingles*, Paseo de la Concha, closed in the winter.

Restaurant: *\*La Mallorquina*, Calle Churrutxa, corner of Plaza Guipuzcoa. *Bourdette*, 35, Avenida de la Libertad.

Cafés: *Oteiza*, on the bay; *Suizo*, generally called *Marina*, Paseo de la Alameda; *Oriente*; *Europa*.

Handsomely Casino on the W. end of the Alameda. Balls and concerts during the season. Entrance 1½ pes.; on Saturday evening 3 pes., Dej. 5 pes., D. 6 pes., wine included. The Casino is let to a Society for £4000 for the four summer months (July-Oct.).

Good Boarding Houses abound in the new town and

around the shores of the bay.

**Telegraph Office:** 24, Calle Fuenterabia.

**Bankers:** *José Brunet y Ca.*, 20, Avenida de la Libertad. *Saralequin y Lasquibar*, 17, Calle Hernani.

**Money Exchange:** *C. Carrasco*, close to Café de Marina, *José Arana*, both in the Boulevard.

**Post Office**, in the arcaded Plaza Guipuzcoa, a handsome square in the new town close to the Londres and Ecurra hotels.

**British Vice-Consul:** *Guillermo de Brunet* and *U.S.A. Consular Agent:* *José Manuel de Brunet*, both at 20, Avenida de la Libertad.

**SAN VICENTE, 232, 504.**

**SAN VICENTE DE LA BARRQUERA, 113.**

*P. de Silverio Gomez.*

**SANS, 489.**

**SANTA AGUEDA BATHS, 181.**

Well-arranged *Establecimiento*, with reading room and garden. Good food, 11 pes. a day. Also 2 Fondas.

**SANTA ANA BATHS, 444.**

**SANTA ANA, Mine of, 223.**

**SANTA BARBARA, 465.**

**SANTA CASA DE LOYOLA, 179.**  
Small Inn opposite the N. end of the bridge.

**SANTA CILLIA, 531.**

**SANTA CLARA CONVENT, 232.**

**SANTA COLONA, 478, 510.**

**SANTA CRISTINA DE LENA, 212.**

**SANTA CRUZ, 110, 531.**

*P. de Sebastiana Boran.*

**SANTA CRUZ DE CESTONA, 179.**

**SANTA CRUZ DE MUDELA, 150.**

**SANTA ELENA HERMITAGE, 532.**

**SANTA EULALIA DE OSCOS, 235.**

**SANTA FAY CONVENT, 460.**

**SANTA FÉ, 390.**

**SANTA MARIA DE LA PEÑA, 530.** 3 posadas.

**SANTA M. LA RÁBIDA, 430.**

**SANTA MARTA, 298.**

**SANTA OLLALA, 12.**

**SANTA OLOJA DE ESLONZA, 202.**

**SANTA TECLA MOUNT, 250.**

**SANTO DOMINGO DE SILOS, 104.**

**SANTO DOMINGO DE LA CALZADA, 102.**

*P. Aturi; P. Frechabala Jonda.* Daily coach to Haro Stat.

**SANTO TORIBIO CONVENT, 115.**

**SANABRIA, 226, 232.**

**SANCTI ESPIRITUS, 268.**

**SANCTI PETRI RIVER, 404.**

**SANDOVAL, 202.**

**SANGONERA, LA PARROQUIA DE, 373.**

**SANGÜESA, 542.**

*F. de Oronoz, tolerable.*

**SANLUCAR DE BARRAMEDA, 434.**

*F. de José Gonzales; F. Ballesteros; F. Fuente.*

**British Vice-Consul.**

**SANSEATURNINO, 239.**

**SANTANDER, MONTAÑAS DE, 109.**

**SANTANDER Terminus**

**Stat., 111.**

No omnibus. Carriage 4 to 6 reals.

**Inns:** *Grand Hotel*, a large house, fair, 7½ pes. a day; *Europa and Continental*, close together near the stat.; all on the quay, 8 to 10 pesetas a day; *Viuda de Redon*, 3, Atarazanas, commercial, cheaper.

**Cafés:** *Suizo, Cantabro, and Ancora*, on the quay.

**Clubs:** *Círculo del Recreo*, at the Grand H.

**Regatta Club.** This society has done much for the lifeboat service.

**Post Office:** Plaza del Besedo.

**Telegraph Office:** Calle de Bailen, opening out of the quay.

The Theatre, built in 1837 out of the old Convent of San Agustín, seats 1000 persons. Box, 30 reals; stall, 8 reals.

**British Vice-Consul:** *Lt. March, R.N.*, Alameda Primera.

**U. S. A. Consul:** *Señor Perez*, Fonda Redon.

**Tramway** through the principal streets of the city, running E. and W.

**Steam Tram** to the bathing suburb of (3 m.) Sardinero, in the season only, with stations at San Martín and La Magdalena.

**Public Carriages** also run; tariff, 40 cents. a seat.

**Ferry Steamers** frequently, from the middle of the quay to Artillero at the S.

end of the bay (Rte. 11); to Peña, Píntal, and Espedon.

**Steamer** to Bilbao on Sunday at 8 A.M. (Office 32, Muelle); on Friday night (Agents, Martínez and Zorrilla, Muelle). Small boats are not used for embarking. Fare, 5 pesetas; time, 7 to 8 hrs. For other coasting steamers, information must be obtained on the spot, as the hours of sailing are uncertain. Sleeping accommodation very wretched.

The steamers of the Compagnie Générale Transatlantique call each month from St. Nazaire on the 22nd; from Havre and Bordeaux on the 26th. Compañía Transatlántica de Barcelona; for La Coruña on the 20th.

**SANTARÉM, 294.**

*H. de Felicia, homely.*

**SANTAS, MONTE DE, 464.**

**SANTED, 534.**

**SANTIAGO, 239.**

**Inns:** *F. Viscaina*, good food, fair rooms, 5 pes. a day; *Suizo* (plan D. 3), with Café below, good food, 7 pes. a day.

**Cafés:** *Siglo*, Rua Villar; *Español*, via de las Huertas.

**Theatre**, in the Rua Nueva.

**Post Office**, on the S. side of the Plaza de los Literarios.

**Telegraph Office**, on the N. side.

**Provision Dealer:** *José Fernandes Vasquez*, Calle de Preguntorio. Excellent sweet hams (*jamoncs dulces*) may be obtained here for shipment direct to England, via the port of Carril, to the consignment of the purchaser.

**Coach Office** on the site of the old Puerta de Mamos (E. 3).

**Casinos:** *Artístico*, Rua Nueva; *Recreo*, Rua Villar.

**Coach** daily to Orense at 7 A.M. Fare, interior 50 r., coupé 40 r. To Curtis daily; fare, berlina 36 r., coupé 27 r. To Baths of Cuntis in 3½ hrs. at 6 A.M., fare 10 r. To Coruña daily at 6 P.M.

**SANTIAGO DE PEÑALOA, 225.**

**SANTIANES, 237.**

**SANTILLANA DEL MAR, 112.**

2 poor inns.

SANTI PONCE, 341.  
SANTIURDE, 109.  
SANTOÑA, 118.  
SANTOS DE MAIMONA, 295.  
SANTULLANO, 212.  
SANTURCE, 119, 185.  
SARDAÑOLA, 487, 499.  
SARDINERO, 112.  
Grand Hotel, H. Castilla,  
H. de Hoyuela, and several  
lodging-houses.  
SARIA, 509.  
SARINENA, 518.  
F. de Anselmo Gilaberto  
F. de Pedro Lac.  
SARIEGOMUERTO, 223.  
SARRIA, 486.  
SARRION, 467.  
SATURRAN, 177.  
Sculpture, [30].  
Sea Bathing, [18].  
SEBARES, 218.  
SEBRAYO HERMITAGE, 222.  
SEGADAS, 212.  
SEGOBBE, 467.  
  
SEGOVIA, 89.  
Inns: F. Burgalesa, Plaza  
Mayor, clean, good food,  
extras reasonable, 8 pes. a  
day; Comercio, 7, Plaza  
Mayor, fair; Ortigosa, Calle  
Juan Bravo, close to the  
Plaza, tolerable, few rooms.  
Café Montañes, under the  
F. Burgalesa.  
Post Office: Calle de la  
Trinidad.  
Telegraph Office: 70, Calle  
Juan Bravo.  
Omnibus daily to La  
Granja. Charge for Car-  
riage, 25 pes.  
SEGUNDERA, 232.  
SEGURA RIVER, 458.  
SELJO, 237.  
SELGUA, 518, 526.  
SEO DE URGEL, 509.  
P. de Andria.  
SEJALBO, 232.  
SEJAS DE ALISTE, 256.  
SELLA RIVER, 219.  
SEN CELONI, 478.  
SENEB, IND, 365: Casa de Roy.  
SERENA, CASTILLOS DE, 288.  
SERIN, 216.  
Servants, [13].  
SETEPILLA CASTLE, 315.  
  
SEVILLE, 316.  
Interpreters from the  
principal hotels meet the  
train. Omnibus, 1 to 2 pes.,  
according to luggage.

Hotels: \*Paris, Plaza  
Pacifico, with a Dependance  
close by, comfortable, 20 pes.  
a day, all included. Excel-  
lent table. \*Madrid, charges,  
12½ to 15 pes. according to  
floor. Rooms larger and  
quieter at the Dependance,  
on the other side of the  
Plaza. Europa, old-fashioned  
and commercial, 9 pes.; civil  
Italian landlord.

In the Plaza Nueva, with  
pleasant outlook: \*Penin-  
sular, sunny aspect, clean  
and moderate; Inglaterra,  
also good.

Boarding House: \*Mrs.  
Bjorkman, Calle Fernandez  
Espino, No. 1, well situated  
near the Hotel Madrid, good  
table, moderate terms,  
strongly recommended for  
cleanliness and comfort.  
English landlady.

The other hotels and  
boarding-houses (Casas de  
Huespedes) are not recom-  
mended to English visitors.  
The best are the Londres,  
Plaza Nueva, clean, and  
moderate. F. Suiza, Calle  
de las Sierpes, with a noisy  
Café, and the F. Española.

All Inns of every class  
exact double prices during  
the Holy Week and subse-  
quent Fair (April 18-20),  
sometimes also during the  
days which intervene. At  
this season it is useless to  
telegraph for rooms to the  
larger and busier hotels, as  
no answer will be returned,  
even if prepaid.

In winter the upper rooms  
should be preferred; in  
summer the ground-floor is  
often 10 degrees cooler.

Cafés: Suizo; Pasaje de  
Oriente (London papers),  
76, Sierpes, both with good  
Restaurants. Europa; Nu-  
evo Mundo; Central, all in  
the Calle de las Sierpes.

Casinos: Labradores y  
Proprietarios; Español  
Militar; Centro Mercantil.  
All in the Calle de las Si-  
erpes. Sevillano, Plaza del  
Duque. Visitors free for a  
month, on introduction by a  
member.

Baths: Hotel de Madrid;  
99, Calle de las Sierpes.

Ateneo de Excursiones, 32,  
Calle de las Sierpes; a

society for promoting the  
exploration of Andalusian  
antiquities. Lectures every  
evening.

Theatres: San Fernando,  
Calle de Tetuan, a handsome  
building. Operas during  
the season. Cervantes,  
Calle Amor de Dios. Duque,  
Plaza del Duque; Esclava,  
near the Puerta de Jerez;  
only in summer. All the  
rest are mere Cafés Chan-  
tants.

Bull-Ring: A fine stone  
building on the banks of the  
Guadalquivir, capable of  
seating 11,000 persons. First  
and best fights at the Easter  
fair, 18th, 19th, and 20th of  
April; on Corpus Christi  
and St. John's Day, 2 or 3  
times in June and August,  
and during the second fair,  
28th to 30th of September.  
Every Sunday in autumn for  
young bulls and novices.  
The best seats for ladies are  
the Delantera de palco,  
36 rs.; Segunda de palco,  
20 rs. For gentlemen alone,  
Asienta de cajon, 36 rs.  
Centro, 12 rs.

Horse Racing Society:  
9, Calle del Duque de la Vic-  
toria. Races in April.

Bicycle Club: 9, Calle  
Almirantazgo.

Post and Telegraph Office:  
N.W. end of the Calle de las  
Sierpes.

H.B.M. Vice-Consul:  
E. F. Johnson, Esq., 2, Calle  
Guzman el Bueno.

U.S.A. Consular Agent:  
Julio Schmidt, 17, Calle Cer-  
vantes.

Church of England Service  
during winter months, Plaza  
del Museo; entrance in Calle  
San Vicente. Sundays at  
11 A.M. and 3.30 P.M. Pro-  
testant Spanish service at  
the church of San Basilio,  
39, Calle Relator, N. of the  
Feria (B. 3), Sun. and Wed.,  
7.30 P.M. (Free school daily.)  
Also in the Chapel of the  
Ascension, next door to  
English Ch.

Protestant Cemetery:  
adjoining the old Convent of  
San Geromio.

English Physician: J. S.  
Langdon, 55, Calle Borcequi-  
neria.

Spanish Physician: Se-  
bastian Marimon, 13, Calle



Albareda, educated in Medical School of Paris.

**Professors of Spanish:** *Señora Ana Selva*, 8, Calle Orfila; *Señor Don Francisco Cooper*, 21, Calle García Pérez.

**Professor of Music:** *Señor Don Francisco Cooper*, 21, Calle García Pérez.

**Bankers:** *MacAndrews and Co.*, 2, Calle Guzman e. Bueno; *Noël y C<sup>a</sup>*, 27, Calle de Reyes Católicos; *Union Bank of Spain and England, Ltd.*, 12, Calle San Isidoro: Circular notes, &c., exchanged: *Bouisset et Fils*; *William Leask, Lloyd's*, and various other Insurance Companies, 5, Calle San Fernando. *La Cve & Co.*, 9, Calle Amor de Dios.

**Photographs:** *H. B. Caldwell*, 17A, Calle Nueva Agent for *Laurent*, 47, Calle de Genova (and at Madrid). *Antonio Rodriguez*, Calle Sierpes.

**Booksellers:** *De Fé*, 91, Sierpes; *Tomas Sanz*; *S. B. Caldwell*, 17A, Plaza Nueva; *Murray's Guide-book* for Spain, Curiosities, and a good assortment of old Spanish lace, photographs, &c. *Bianchi* (an Italian), second-hand, 32, Calle Regina.

**Stationery:** *Albisu*, 35, Calle Cerrajería, Sierpes; *Bayo*, 21, Gallegos.

**Sailors' Reading Room:** British, American, Swedish, and Norwegian papers taken in, entrance free. Contributions for its support thankfully received. President, *E. F. Johnston*, British Consul.

**Glover:** *Gely*, in the Calle Sierpes. Seville gloves are celebrated, but the kid is soft, and apt to break.

**Curiosity Shops:** *Tapia*, 5, Plaza del Duque de Victoria; *S. B. Caldwell*, 17A, Plaza Nueva; *Salvador Herrilla*, 9, Palacios Malaver.

**Gipsy Dance:** 14, Trajano; 11, Sierpes.

**Carriages**, with 1 horse. The course until 12 at night. For 1 or 2 persons, 4 rs.; 3 or 4 persons, 6 rs. The hour for 1 or 2 persons, 8 rs.; 3 or 4 persons, 10 rs. Breaks—the course, 10 rs.; the hour, 14 rs.

**Groceries and Provisions:** *El Istmo*, 4, Calle Alcuercos; *Las Antillas*, Calle Gallegos.

**Chemist:** *Globo*, Calle Tetuan; *Mateos*, Calle Alfonso XII., opposite the National School.

**Fancy Goods:** Bazar Sevillano, Calle Tetuan.

**SHERB-EL-AKAB LAKES**, 425. SICUENDES, 151.

**SIERRA BERMEJA**, 367.

**SIERRA DE FUENTES**, 285.

**SIERRA DE SAN PEDRO**, 282, 285.

**SIERRA NEVADA**, 302.

**SIETE VUELTAS**, 85.

**SIGENA, VILLANUEVA DE**, 518.

**SIGÜEIRO**, 239.

**SIGÜENZA**, 165.

**Inn:** at the stat. *Elias Hernandez*, clean but homely; on the l. on entering the town, *San Mateo*.

**SIL RIVER**, 205, 234.

**SILLERIO, CAPE**, 250.

**SILVA RIVER**, 304.

**SILLA**, 444: 2 posadas.

**SILOS, Convent of**, 104.

**SIMA**, 544.

**SIMANCAS**, 121.

No good quarters. Those who wish to study the archives had better put up at Valladolid and bargain by the week or month for a conveyance.

**SITJES**, 499.

*F. de Francisco Cercolsa.*

**Skeleton Tours**, [19].

**SORRADELO**, 205.

**SOCUELLAMOS**, 441.

**SOLAN DE CABRAS**, 171.

**SOLARES**, 118.

Coaches daily to Santander, 3 pes.

**SOLLER**, 559.

*F. de la Pas*, best; *F. de Pastor*. Daily coach to Palma in 4 hrs., at 4 A.M. and 3 P.M.

**SOLSONA**, 509.

**SOMOSIERRA**, 105.

**SOMTÓ**, 218.

**SOMOROSTRO**, 119.

**SON MORELL**, 569.

**SON SAURA**, 569.

*Sorauren, battle of*, 548.

**SORIA**, 99.

*Ponda de Polonia; Parador de José Monteagudo*, at the W. end of the city on the Madrid road, near the Pasco del Espolon. Café and Casino, Calle del Colla Post Office in the Plaza de Teatinos.

**Sos**, 542: 3 small inns.

**SOTILLO DEL OBISPO, ISLA DEL**, 108.

**SOTO DE ROMA**, 382.

*Spanish Conversation*, [35].

*Spanish Patriotism*, [2].

*Spanish Manners*, [39].

**SEARTEL, CAPE**, 416, 424.

*Stained Glass*, [28].

*Starrina*, paintings by, [45].

*Steamers to Spanish Ports*, [7].

*Suero de Quiñones*, 202.

## T.

**TABERNES DE VILLADIGNA**, 460.

**TABILLA**, 414.

**TABLETE**, 376, 378.

**TAFALLA**, 537.

**TAJO DEL GUADALEVIN**, 392.

**TALARA**, 378.

**TALAYOTS near Mahon**, 564.

**TALAVERA LA REAL**, 291.

**TALAVERA DE LA REINA**, 123.

Omnibus to the city, with luggage, 50 cents.

**Inns:** *Amistad* (or *Romero*), Calle Arco de San Pedro, with Café; *Petra Ferrer*, Calle Gaspar Duque, fair but dear; *Soria*, homely but comfortable.

**Post and Telegraph Office:** 6, Calle San Francisco.

**TAMEGA RIVER**, 232.

**TANGIER**, 423.

**Hotels:** *\*Continental*, on the sea, overlooking the bay, 10s. to 14s. a day, guide, 10 pes. a day; *\*H. Villa de France (Brusaud)*, beyond the town, outside the Soko, better for a long stay, similar charges; *\*Maclean's H. International*, small but well kept by an English landlord, 8 to 10 pes.; *Calpe H.*, clean and comfortable; *H. Universal*; *H. New York*, both on the beach, good sea view from upper rooms.

Pension kept by *Mrs. Jennings*, Fort Ann Terrace, who receives invalids.

**Boats and Saddle-horses**, 4s. a day, mules, 2s.

**Guides** (8s. a day) are attached to all the hotels, and will be found useful in case of a hurried visit, as the lanes are intricate, and few streets bear a name. The traveller who has leisure to

ramble about by himself will be better off without them.

Travellers who intend to make excursions into the interior, Hunting or Shooting expeditions, are recommended to consult "*Bebé*" Carlton, who has considerable experience in these matters, and knows the country well. His services should, if possible, be secured.

Guides for Tetuan or Interior: *Hadji Abderhaman Salama* (H. Villa de France) speaks French. *El Arabi* (competent) speaks English. A clear agreement is necessary. *Albert S. Pínto*, speaks English perfectly, highly recommended. *Hadji Rifi* (connected with Bruzard's H.) is a good safe guide; *Antonio N. Sotiry*.

British Minister and Plenipotentiary: *Sir Chas. B. Ewan Smith*, V.C.

British Consul: *Herbert White, Esq.*

U.S.A. Consul: *Jasper A. Matthews*.

Church of England Service on Sunday in a little zinc chapel above the Soko.

English Physicians: *Dr. Greig*; *Dr. Wood*. *Dr. Churcher* is attached to the Berber mission.

Bankers: *Transatlantic Bank*; *Anglo African Bank*; *M. J. Novella*; *African Banking Corporation*.

Steamers. See CADIZ and GIBRALTAR.

Messrs. Forewood Bros. send a steamer about once a month to Tangier from London, and vice versá, calling only at Lisbon—charges reasonable.

Hunting. There is a pack of Fox-hounds. Meets on Wed. and Sat., autumn and winter.

TANUÑA RIVER, 170.

TARACENA, 170.

TARANCON, 150.

Buffet.

TARAZONA, 540.

Inn: *F. Lobes*, good room, bad food, 5 pes. a day. No Rly.-Omnibus. Two-wheeled jolting cart to *Vernela*, 10 pes. (1 hr. 40 min.).

TARDIENTA, 518, 538.

*F. de la Estacion*, poor.

TARIFA, 415.

*P. de Antonia Arcos*; *P.*

*de Butron Chicano*, Calle Sancho el Bravo.

British Vice-Consul.

TARNA, PUERTO DE, 220.

TARIFA POINT, 417.

TARRAGONA, 490.

Narrow gauge tramway from the port (close to stat.) to the upper part of town near the cathedral.

Inn: *\*Paris*, in the Rambla de San Carlos, clean, good food, 10 pes. a day, extras not dear, the only hotel for English visitors; *Europa*, commercial.

Café *Tarragona*, Rambla de San Juan; *C. Centro*.

Photographer: *Torres*, 5, Calle del Portales.

Bookseller: *Font*, 2, Plaza de la Fuente.

Casino (*Círculo Tarragonense*) on 1st floor.

Post and Telegraph Office in the Calle de San Agustín, which joins the two parallel Ramblas at right angles.

Theatre: *Rambla de San Carlos*.

Wine Exporters: *Seril Brothers*; *Oliva*.

Barcelona nuts: *McAndrew & Co.*

British Vice-Consul: *Charles Morgan, Esq.*, Office, Plaza Olozaga.

U.S.A. Consular Agent:

Protestant Service on Wednesdays, held by a Spanish pastor from Reus, at No. 16, Rambla San Juan.

Museum: *El Arqueológica*, near Las Casas Consistoriales, worthy of a visit.

Bull-ring, a fine building, one of the largest in Spain, outside the town to the N.W. Fights on the 1st Sun. in May, 18 Aug., and 23rd Dec.

TARRASA, 500: *F. Peninsular*.

TÁRREGA, 505.

*F. de España*; *F. de Europa*.

TAUSTE, 542.

Poor Inn; Club, *Círculo Taustano*.

TEA RIVER, 230.

TEBA, 392.

TEJAS DEFILE, 182.

TEJEDA MOUNTAINS, 379, 390.

Telegraphs, [13].

TENDILLA, 170.

TENEBRON, 373.

TENORIO, 248.

TER RIVER, 474, 498.

TERRA RIVER, 99, 233.

TERRIBLE, LA (Mine), 880.

TERTANGO GORGE, 183.

TERUEL, 160, 535.

*F. Fortea*, Paseo del Ovalo. Casino in the Casa de Marsilla.

TETUAN, 426.

There is no regular inn, but tolerable lodgings and food may be procured at the house of *Mr. Isaac Solomon Nahon*, who acts as British Consular Agent and resides in the millah, or Jews' quarter. Visitors' book, dating from 1838, very interesting. (Beware of the so-called *H. de l'Europe*, to which travellers are sometimes conducted.)

Ride to Ceuta (20 m.) takes 7 hrs. in summer and 9 in winter.

THEARIS MINES, 430.

Physician: *Dr. Chas. Brown*, M.B., C.M. Edln. *Theotocopuli* (El Greco), [49].

TIBI, PANTANO DE, 460.

TIBIDADO, 486.

TIERRA DE CAMPOS, 187.

TIRON RIVER, 96.

TINEO, 227.

*F. Occidental*, 3, Calle Riego.

TIO COGOLLEROS, CRUZ DEL, 372.

TITO, BAÑOS DE, 477.

Tobar, [53].

TOBARRA, 454.

TOCINA, 96, 316.

TOLEDO, 128.

For want of a good hotel, most travellers visit, but do not see Toledo, by means of a return ticket from Madrid. Barely 4 hrs. are thus placed at their disposal, whereas 4 days might well be spent, at the cost of some little personal discomfort in exploring thoroughly this most interesting city. The *Delicias* line is preferable to the *Atocha*, except for those who wish to see Aranjuez en route. Cab to the stat. 2 pesetas. Omnibus from No. 2, Calle Alcalá (close to H. de Paris), 50 c. Omnibus at Toledo, without luggage, 50c.

Inns: *F. Comercio*, in the Zocodover (bargain). *Lino*

(plan 35), fair, clean, but dear; luncheon (for day visitors), 4 pes. *Norte and Imperial*, opposite each other, in the Cuesta del Alcazar (plan C. 6), 8 pes. a day, not good. For a lengthened stay, and especially for ladies, *Casa Figueroas*, 16, Calle Santa Isabel, 74 pes. (plan D. 5):

Guide: *Fredro Stoll* (*H. Comercio*), good; speaks English; *Agustin Carrion*, 2, Baja de Sacramento.

Cafés: *Suizo and Imperial*, both in the Plaza Zocodover.

Clubs: *Casino de Terulia*, adjoining San José (plan 10); *Circulo de Artistas*, opposite San Nicolas (plan 34).

Post Office: Calle de la Carcel Vieja (plan C. 4).

Telegraph Office: Calle de la Libertad (plan 66).

Central Rly. Office in the Calle Ancha, a few doors S.W. of the Zocodover.

Plaza de Toros, outside the Puerta de Visagra: places for 9000 spectators; fights during August and September.

Theatre: *T. de Rojas*, in the Plaza de las Verduras, N.E. of the Cathedral.

At the Central Rly. office, Calle del Comercio, a carriage may be hired for 10 pes. for one to four persons, which will enable travellers to visit the different churches and sword factory with comfort; but wheel traffic is impossible and forbidden in many streets. An arrangement must be made for longer excursions.

Bookseller: *Menor Hermanos*, 57, Comercio; *J. del Arco*, 29, Comercio; *Lopez Fado & Sons*, Calle Ancha. Here the excellent book "Toledo en la Mano," may be purchased. Consult also "Album Artistico de Toledo," by Manuel de Assas, Madrid, 1848, fol.

Photographer: *Cabañas*, 2, Callejon de la Sal, near the Cathedral, has an excellent and varied collection of views of monuments in Toledo and other cities of Spain. Price 10 pes. a dozen.

Miscellaneous Dealers: *Claudio Vague*, Calle Ancha; *Mariano Alvarez*, Cuatio Calles, an artist of great merit. *Dionisio Martin*, next door; *Mariano Martin*,

75, Calle del Comercio. Swords and cutlery at the shop of *Garridos Hermanos*, Calle de Barrio-Nuevo, opposite Sta. Maria la Blanca.

Banker: *Viuda de Brinaga*, 17, Calle de la Plata.

Diligence daily to Talavera la Reina, where the train may be taken for Portugal, &c. Coach office, Zocodover.

TOLOSA, 9.

*F. Mendia*, in the Plaza Nueva, good.

TOMELLOSO, 149.

Rough but clean *Posada*, where a *carrillo* (country cart) may be hired for the Cave of Montesinos.

TORAL DE LOS VADOS, 205, 223.

TORANZO VALLEY, 110.

TORDERA, 477.

TORDESILLAS, 121.

*Parador del Coche*.

TORENO, 226.

TORETA, CAPE, 477.

TORIJA, 170.

TORIO RIVER, 200.

TORMES RIVER, 257.

TORNAVACAS, PUERTO DE, 262.

TORNEOS, 194.

TORO, 251.

*F. del Comercio* (Casa de Ramos), small but clean, good food and excellent wine.

Coach to *Rio Seco* daily at 8, arriving at 1. Fare, 6 pes. Coach onwards at 2, reaching *Benavente* at 6. Fare, 10 pes.

TORO, MOUNT, 567.

TOROS OF GUISSANO, 30.

TORQUEMADA, 22.

TORRE, 204, 271.

TORRE ALHAQUIMÉ, 410.

TORRE DAS VARGENS, 283, 294.

Buffet.

TORRE DEL MAR, 390.

TORRE DE LA PENIA, 414.

TORREBLANCA, 494.

TORRECILLA, 373.

TORREDEMBARRA, 490.

*Posada Coca*.

TORRELAVEGA, 110.

*F. de Dorotea* in the Plaza Mayor, 2 m. from stat.

Coach daily for Santander, 3 pes, also for Oviedo.

TORRE LODONES, 38.

TORREMOLINOS, 395.

TORRE NUEVA, 150.

TORREPLAZO, SIERRA DE, 170.

TORRES, 510.

TORREVIEJA, 458.

*P. de Mariano Izquierdo*;

*P. de Dolores Sanchez*.

British Vice-Consul.

TORRIJOS, Sanctuary of, 428.

TORRIJOS, 123, 146, 547.

*F. Crispulo*, 5, Calle San Juan, tolerable. Good Casino in the old palace.

TORROX, 391.

TORTOSA, 465.

*F. Europa*, formerly *Rosa*, rough but tolerable; *F. Cataluña*. Buffet at stat.

TOSAS, 489.

TOTANA, 374.

TRABAQUE RIVER, 171.

TRABANCOS RIVER, 251.

TRAFALGAR, CAPE, 416.

TRAGACETE, 160.

TREPUCÓ, 564.

TREMOH RIVER, 204.

TRESVISO, 116.

TRETO, PASAJE DE, 118.

TREVELEZ, 370.

TRIANA, 240.

*Tribunal of the Waters*, 437, 447.

TRILLO (Baths), 165, 170.

Daily coach to Matillas in the season. Good accommodation.

TROCADERO, 403.

*Trout Streams in the Vierzo*, 225.

TRUBIA, 227.

TRUENA, 226.

TRUJILLO, 285.

Parador in the Calle de la Encarnacion, to the l. on entering the town.

TUA, 274.

TUDELA, 536.

*F. de la Union*, clean rooms, but poor food, 5 pes. a day; *F. de Morales*. Post and Telegraph, 10, Calle Carrera.

Coaches: Daily to Villafraña, 3 pes.; Cascante, 2 pes. In summer to the Baths of Fitero, 3 hrs.; Albotas, 4 hrs.; and Gravalos, 4½ hrs. Price for all, 5 pes.

TUÑON, 227.

Tunny Fishing, 414.

TURIENO, 117.

TURNAS STREAM, 433.

TUX, 230.

Inn: *F. Carmen Sanchez*, at the coach office in the main street, food good, rooms

fair, sanitary arrangements, clean. At Valenza,  $\frac{1}{2}$  hr. on foot across the bridge, is a good Restaurant, *H. Rio Minho*.

No Rly.-Omnibus, but omnibus to all through trains at *Guillarey*. Bad omnibus to, 2 $\frac{1}{2}$  m., Ganfel, 15 pes.

U.

UBEDA, 305.  
UBIDEA, 181.  
UCLÉS, 151.  
UDALA, CUEVA DE, 181.  
UGIJAR, 377: tolerable posada.  
UJO, 212.  
ULLA RIVER, 234.  
ULLDECONA, 465.  
ULTIMO SUSPIRO DEL MORO, 377.  
UMIA RIVER, 247.  
UNA, 157, 220.  
UNQUERA, 113, 219.  
*P. de Blanchard*, good.  
URBERUAGA DE UBILLA, 177.  
*Coaches*: Daily service in summer in connection with Rly. at Santander.  
URBION, SIERRA DE, 255.  
URDA, 126.  
URDAX, 547: *P. de la Torreta*.  
URDON, 114.  
URDOS, 532.  
URGEL, plain of, 506.  
URQUIOLA, MONT, 182.  
UROLA RIVER, 176, 179.  
URUMEA, VALLEY OF, 8.  
USURBIL, 176.  
UTERA, 376.  
UTIEL, 461: several poor Inns.  
UTRERA, 400, 408.  
Buffet: Very dear.  
*F. de Miguel Cauteli*; *F. del Santísimo*. Buffet.  
UZARRAGA, 180.

V.

VACAR, 380.  
VACARES, PUERTO DE, 370.  
VADOLLANO, 305.  
VALCARCE RIVER, 223.

[Spain.—i. 93.]

VALCARLOS, 546.  
*P. de Ana Ferañ*, fair.  
*Café Franco-Español*.  
VALDECABRAS, 157.  
VALDEBARZANA, 222.  
VALDEDIOS, 222.  
VALDEGANGA, 158.  
VALDEIGLESIAS, 146.  
VALDELAMUSA, 429.  
VALDEMORO, 147.  
VAL DE NIEVE, 272.  
VALDEPEÑAS, 150.  
*F. del Mediodía*.  
VALDEPRADO, 117.  
VALDERADUEY RIVER, 120, 235.  
VALDERASA, 256.  
*Valdes Leak*, [54].  
VALDORADAS, Monte, 256.  
VALDUNCIEL, 256.  
VALENCIA, 230.  
VALENCIA, kingdom of, 435.  
VALENCIA DE ALCANTARA, 282.  
Buffet; omnibus to the town, 2 r.

VALENCIA, 444.

Poor Buffet.  
*Hotels*: *España*, very comfortable, 10 to 25 pes. a day, English spoken (*Times*); *Paris*, Calle del Mar (1 C. 4), French cooking, 12 pes. a day; *Roma*, Plaza Villarasa (2; C. 4), 10 pes. All the hotels at Valencia are apt to be crowded with French commercial travellers in the wine trade.  
*Restaurant*: *Leon de Oro*, Plaza Pelota.  
*Cafés*: *España*, Calle San Francisco, under the hotel, large and handsome, with billiards, &c.; *Siglo*, Plaza de la Reina, corner of Calle del Mar (C. 3); *Laurence* (also Confectioner), Calle del Mar; *Correos*.  
*Casino* (Club): *Sociedad de Agricultura*; *Ateneo Científico, Artístico y Literario*, Plaza Mirasol.  
*Post Office*: Plaza Per-tusa.  
*Telegraph Office*: opposite Fonda Roma.  
*Telephone Office*: 7, Calle Embajador Vich, 2nd floor.  
*Baths*: Baños de Diana, 2, Calle Transito; B. de Espinosa, 14, Calle Carniceros, in summer only; Calle de Pelayo.  
*Physicians*: *Dr. Corza-nego Mandia*, 20, Calle

Colon; *Dr. José Crous*, 14, Calle Avellanos; *Dr. Ser-rano Cañete* (for children); *Dr. Andrés y Fabia* (Homoceopathic), Calle San Vi-cente.

*Bankers*: *Messrs. Dart & Co.*, 16, Calle Gobernador Viejo, Entresol (to rt.); *Caruano and Berard*, 7, Calle Campaneros; *Union Bank of Spain and Eng-land*, 3, Calle Gobernador Viejo.

*British Vice-Consul*: *J. H. Dart, Esq.*, office (open from 9 to 1) in the ancient Casa Pinohermoso (see p. 451). Church Service on Sunday.

*U.S.A. Consular Agent*: *Theodor Mertens, Esq.*, Plaza San Nicolás.

*Theatres*: *Principal*, Calle de la Barcas. Operas: *Princessa*, Calle del Rey Don Jaime, popular; *Apolo*, Calle Don Juan de Austria; *Café de Ruzafa*, Calle de Ruzafa.

*Bull-ring*: near the stat. (E. 4). It was built 1857-60, belongs to the trustees of the Provincial Hospital, and will seat 16,000 persons. Fights (the best in Spain, after Madrid) from May till August.

*Tiro de Pichon*: near the iron bridge of the rly. to the Grao (pigeon shooting is one of the favourite pastimes of the Valencians). Matches on Thursdays and general holidays, in the afternoon.

*Apothecary*: *Domingo Creus*, 4, Plaza Santa Cata-lina.

*Bookseller*: *Mariana y Sanz*, 7, Calle de la Lonja.

*Libraries*: *Universitario*, 50,000 vols, open 9 A.M. to 1 P.M.; *Aizobispo*, 13,000 vols., open 9 A.M. to 1 P.M.

*Archives*: *General del Reino*, open 9 A.M. to 1 P.M.

*Museum*: Of Provincial Pictures and Archaeology.

*Silver Ornaments*: in the Plateria.

*Fans*: *Colomina y Domín-guez*, 29, Calle de Zaragoza. *Candela*, in the same street; *Villaneuva*, Calle de la Paz.

*Gloves*: in the Calle del Mar. Valencian gloves are good, but not cheap.

*Albacete Knives and Daggers*: Genuine speci-mens can be bought in the Calle de la Lonja.

**Mantas Valencianas :**  
Calle de las Mantas.

**Velvets, Silks, Vestments, &c.:** *Garin*, Calle Cuarte. The damasks and silks for ecclesiastical purposes made here are excellent.

The *Tartana* is the Valencian substitute for the cab, and resembles a covered tax-cart, with seats placed omnibus fashion on two wheels. The name is taken from a sort of felucca, or Mediterranean craft. They are often constructed without springs, and look as unlike any known species of hackney carriage as possible.

**Fares:** the Course (carrera), 5 r.; the Hour—1st hour, 6 r.; each succeeding hour, 4 r. The day, 30 r. From 7 P.M. to 12 at night half a fare extra is charged; from midnight to 6 A.M. double fare.

**British Cemetery,** 2 m. S. of the town.

**Steamers** run frequently to the various ports on the coast, but it should be remembered that they are *Cargo* boats, passengers being a secondary consideration. Local hand-bills must be consulted. Every Wednesday a coasting steamer leaves E., and every Monday W. Once a week there is a packet direct for Malaga. To Palma (Mallorca) every Sunday at 5 P.M., arriving from thence on Friday. The landing-place is at the Grao. Tariff for boats, 2 reals each person, 2 reals each package.

**Tramway** from the rly. stat. through the principal streets, and round the city. Rly. (12 trains daily) and tramway to *Grao*.

**VAL PARATSO,** 315.

**VALIRA RIVER,** 510.

**VALLADOLID,** 22.

Poor *Buffet*; omnibus with luggage, 4 r.

**Inns:** *Francia*, Calle de Teresa Gil (D. 4), fair rooms, good food, extras reasonable, 9 pes. a day. *Siglo*, Plaza de S. Ana (2, D. 3), good; same charges. *H. Continental*, on the Concha.

**Tramway** from the station, across the Campo Grande, up the Calle Santiago, and across the Plaza Mayor to

the Plazuela de San Pablo on the N. side of the city.

**Carriages:** Fares within the city: two horses, 2½ pes. the 1st hour, 2 pes. each succeeding hour, and 1½ pes. the course: one horse, 2 pes. the 1st hour, 1½ pes. each succeeding hour, and 1 pes. the course.

**Post Office** in the Calle Mendizabal (D. 3).

**Cafés:** *Suizo* in the Calle de la Constitucion; *Calderon*, under the theatre of the same name; *Imperial*.

**Spanish Prot. Ch. and School,** 28, Calle Labradores.

**Theatres:** *Calderon* (C. 4), opposite the Church of las Angustias, holds 2650 persons; *Lope de Vega*, holds 1500; *Zorilla*, for comedy.

The *Casino* occupies part of the building devoted to the *Calderon Theatre*. "Galignani's Messenger" and Paris papers taken in.

**Two Bull-rings.**

**Bankers:** *Jover y Compañia*, Calle de las Platerias.

**Library:** *Provincial*, 16,000 vols.; *Universitario*, 12,000 vols, open 10 A.M. to 2 P.M.

**Silversmith:** *Semprun*, Calle de las Platerias.

**VALLDEMOSA,** 555.

**VALLS,** 499.

*F. Comercio*, fair; *F. Rosa*; *F. del Centro*.

**VALSAIN,** 85.

**VALSEQUILLO,** 380.

**VALSORLO,** Bridge of, 146.

**VALVERDE DE JUCAR,** 158.

**VALVERDE,** 467.

**VRGUELLINA,** 202.

**VEJER DE LA FRONTERA,** 414.

**VELA BLANCA,** 375.

*Velasquez*, [50].

**VELETA SUMMIT,** 367.

**VELEXI RIVER,** 373.

**VELEZ BLANCO AND RUBIO,** 373.

**VELEZ DE BENAUDALLA,** 378.

**VELEZ MALAGA,** 390.

*F. Aguilar*. Café and Casino.

**VELEZILLO,** 378.

**VENASQUE, PUERTO DE,** 527.

*P. de Pedro Ferras*; *P. Brosseau*; both dear, 8 to 10 pes. *P. de Joaquin Rivera*. Good bread and white wine (Vino Rancio).

**VENDRELL,** 490.

Several rough *Inns*.

**VENTA DE BAÑOS,** 22.

Good *Buffet*, with bedrooms.

**VENTA DE CÁRDENAS,** 304.

**VENTA DE GOR,** 373.

**VENTA DE GUADILAR,** 396.

**VENTA DE LA CRUZ,** 372.

**VENTA DE NAVACERRADA,** 85.

**VENTA DE QUESADA,** 149.

**VENTA DE TABILLA,** 414.

**VENTA DE VILLALAR,** 122.

**VENTA DO LA MASILLA,** 285.

**VENTAMELLA,** 220.

**VENTAS DE ZAFARRAYA,** 379.

2 poor *Inns*.

**VERA RIVER,** 99.

**VERA VALLEY,** 281.

**VEREDAS,** 126.

**VERGARA,** 180.

*F. de Miguel Idarreta*; *F. de Hilaria*; both in the Calle Vilda Cruceta. Post and Tel. Office, 2, Plaza Mayor.

**VERIN,** 232.

**VERIÑA,** 217.

**VERMILION MOUNTAINS,** 367.

**VERNESGA (OR BERNZGA) RIVER,** 194, 211.

**VERUELA ABBEY,** 540.

**VIA PLATA,** 257, 265.

**VIANA,** 25, 544.

**VIBORAS, SIERRA DE,** 291.

**VICÁLVARO,** 161.

**VICH,** 487: *F. de la Plaza*.

**VIDANIA,** 186.

**VIELLA,** 528.

*F. de los Pirineos*, good and reasonable.

**VIERZO, EL,** 224.

**VIGIA DE FARO,** 234.

**VIGO,** 249.

The nominal tariff for landing is 4 r. for each person, and 2 r. for each package not carried in the hand. The boatmen here are however more than ordinarily rapacious, and will demand 3 or even 4 times that amount. The only possible means of resisting them is to exhibit quiet and good-tempered firmness. A special bargain must be made for the conveyance of luggage to the hotel.

**Inns:** *\*Continental*, close to the sea, 7 to 9 fr. a day. *H. Central*, good, English spoken. *Europa*, in the Calle Principe, near the stat., well spoken of, civil people, same charges. *Petit Fornos*,

in the Plaza de la Constitución, homely and clean. *Grand H. Europa*, landlord speaks English, fair, 6 pes. a day.

**Cafés:** *Colon* (Music in the evening); *Mendez Nuñez*; *Suizo*; all good.

**Casino:** Calle Imperial.

**Theatre:** *Circo Tamberlik*, near the H. Europa. Teatro de Cervantes.

**Post Offices:** Calle Principe.

**Baths** of all kinds at the sea-bathing establishment, entered from the Calle Real, and 100 yds. above the H. Continental (50 c.).

**British Vice-Consul and Banker:** *Manuel Barcena, Esq.*, 14, Calle Real.

**U.S.A. Consular Agent:** *Señor C. Molins y Franco*.

There is a cable telegraph from Vigo to England and Lisbon.

**Steamers** of the Pacific Steam Navigation Co. leave Liverpool every alternate Wednesday for Bordeaux, Coruña, Vigo, Lisbon, and South America, calling for passengers at Plymouth. Those of the Royal Mail S. N. C. sail from Southampton on the 9th and 24th of each month, reaching Vigo in about 50 hrs., fare £6 10s. Messrs. John Hall & Co.'s steamers call usually once a month on their passage from London to Lisbon, but carry chiefly cargo. The Messageries Maritimes and Transatlantique lines also touch occasionally. The arrival of steamers on the return voyage, is often announced by telegraph seven days previously. To Lisbon there are two Spanish lines, and (every fortnight) one of John Hall's steamers. Fare, 300 reals (22 hrs.) Agent, *Señor Barcena y Franco*.

**VILABELLA**, 499.

**VILAJUIGA**, 473.

*F. de Juan Pajadas*.

**VILASANCHE, CASTRO DE**, 238.

**VILASAR**, 477.

**VILCHES**, 305.

**VILLABONA**, 237.

**VILLACAÑAS**, 148.

**VILLA CARLOS**, 566.

**VILLA DEL RIO**, 306.

**VILLA FRANCA**, 102.

**VILLA FRANCA DA XIRA**, 294.

**VILLA FRANCA DEL PANADÉS**, 490.

**VILLA FRANCA DEL VIERZO**, 228.

*F. Freshorras*, tolerable;

*F. Burgalesa*, Plaza Mayor.

**VILLAGONZALO**, 289.

**VILLA GARCIA**, 247.

*F. Argentina*, tolerable;

another Inn on the road to Catril.

**VILLALAR**, 122.

**VILLALBA**, 38, 85, 234, 545, 547.

**VILLALBA DE LA SIERRA**, 160.

**VILLALPANDO**, 120.

**VILLAMARTIN**, 411.

**Coaches:** Daily to Las Cabezas de San Juan, and to Arcos de la Frontera.

**VILLAMAYOR**, 218.

**VILLANUEVA**, 219.

**VILLANUEVA DE LA JARA**, 158.

**VILLANUEVA DE LAS MINAS**, 296.

**VILLANUEVA DEL CAMPO**, 233.

**VILLANUEVA DE LORENCANA**, 235.

**VILLANUEVA DEL RIO**, 316.

**VILLANUEVA DE SIGENA**, 518.

*P. de José Abad*.

**VILLANUEVA, SAN PEDRO DE**, 222.

**VILLANUEVA Y GELTRU**, 499.

*F. Ferro-Carril*; *F. Quico*;

*F. del Jardín*. Casino.

**British Vice-Consul**.

**VILLAR DE DOMINGO GARCIA**, 171: 2 poor Inns.

**VILLAR DEL SALZ**, 534.

**VILLAR DE PLASENCIA**, 274.

**VILLAREAL**, 9.

**VILLAREAL DE ALAVA**, 181.

**VILLAREAL DE SAN ANTONIO**, 433.

**VILLAREAL (VALENCIA)**, 463.

*P. de Mariano Perez*.

**VILLAREAL DE ZUMARRAGA**, 178.

**VILLAR FORMOSO**, 271.

**VILLARGORDO DE CABRIEL**, 462.

**VILLARENTE**, 201.

**VILLARINO**, 226.

**VILLARIEGO**, 212.

**VILLAVIEJA**, Springs of, 463.

**VILLARROBLEDO**, 149.

**VILLARTA BATHS**, 380.

**VILLASECA**, 127.

**VILLASEQUILLA**, 148.

**VILLAVICIOSA**, 222.

Tolerable Inn, 5 to 6 pes. a day.

**Villavicencio**, [52].

**VILLENA**, 459.

**VIMIANZO GOLD MINES**, 250.

**VINAROS**, 464.

**ViÑUELA**, 379.

*Visiting in Spain*, [43].

**VITORIA**, 9.

**Inns:** *Pallares*, 9, Plaza de Bilbao; *Larrea*, 7, Calle del Prado, both clean; 30 rs. a day; *Viuda de Pena*, 7 Plaza de Bilbao, excellent and cheaper; *Quintanilla*, 27, Calle de la Estacion.

**Café:** *Suizo*, Calle de la Estacion, good; *de la Paz*, Plaza Nueva.

**Post and Telegraph Offices**, 6 and 39, Calle de la Estacion.

**VIVERO**, 208, 234.

**British Vice-Consul:** *Señor Joaquín Muniz*.

**VIVIR**, 467.

**VIZCAYA**, province of, 172.

## W.

**Weights and Measures**, [7].

**Wine**, [14].

**Winter Stations**, [17].

## X.

**XERES**, 401. See JEREZ.

**XIQUENA CASTLE**, 373.

## Y.

**YANGUAS**, 99.

*P. de Estaban Garrado*.

**YATOR RIVER**, 377.

**YEGUAS RIVER**, 388.

**YELTES RIVER**, 268.

**YEPES**, 148.

*P. del Sol*, tolerable.

**YERMO**, 110.

**YESA**, 543.

**YUSTE**, convent of, 281.

**Z.****ZADORRA RIVER, 181.****ZAFARRAYA, VENTAS DE, 379.****ZAFRA, 295.**

Good luncheon at Buffet,  
3 pes.; 25 min. halt. Om-  
nibus to the town. *Posada*  
*de Pepe.*

**ZAFRAMAGRON, 410.****ZAHARA, 411.****ZALAMEA, 429.****ZALDIVAR, 180.****ZALDUA, 180.****ZALDUENDO, 101.****ZAMORA, 253.**

Inns: *Vizcaina* (plan 1,  
4 c.); tolerable food. *Comer-*  
*cio*, Calle Billato, not good.

Café, *Suizo*, excellent.

Post Office: (4, 3 c.) near  
the ch. of the Magdalena.

Coaches to Benavente.

**ZAPARDIEL RIVER, 151.****ZARAGOZA, 519.**

Omnibus to stat. 50 c.; lug-  
gage, 25 c. per package.  
Excellent *Buffet* with good  
rooms at the S.W. rly. stat.

**Hotels:** *Cuatro Naciones*,  
in the Calle de Don Jaime  
(B. 4) with Café and Central  
Rly. Office below, 10 pes. a  
day; extras not dear, good  
rooms. *Paris*, in the same  
street, good and clean;  
*Europa*, on the E. side of  
the Plaza de la Constitucion  
(C. 4), very fair.

**Cafés:** *Ambos Mundos*,  
*Matossi*, *Iberia*, *Paris*, and  
*Suizo*. Restaurant de Paris.

**Casino**, *Principal*, Calle  
del Coso.

**Museum.** Almost opposite  
the H. Cuatro Naciones, is  
the private library (14,000  
books) and museum of Don  
Sebastian Monserat, which is  
well worth a visit. The  
owner kindly admits Eng-  
lishmen to see it.

**Post and Telegraph Office:**  
Paseo de Santa Engracia  
(C. 4).

**Photographer:** *Coyne*, 33,  
Coso.

Carriages are best hired  
at the hotel.

**Theatres:** *El Principal*,  
Calle del Coso; *Pignatelli*;  
*Circo*.

**Bull-fights** during the  
Feast of the Virgen del  
Pilar, 10 to 20 Oct.

**Baths** on the W. side of  
the Paseo de Santa Engracia.

**ZARAUZ, 176.**

Tolerable inn at the coach  
office.

**ZONAR LAKE, 380.****ZUASTI, 539.****ZUAZO, 182.****ZUAZO, PUENTE DE, 404.****ZUJAR, 380.****ZUMÁRRAGA, 9, 180.**

*F. de Marcelino*; *F. del*  
*Norte*.

Coach to Cestona in 2½ hrs.  
The Comb Factory of *Messrs.*  
*Ortiz*, and Wax-light Fac-  
tory of *Don Bernardo*  
*Mendia*, are worth a visit.

**ZUMAYA, 177.****ZUMIDERO GORGE, 394.****Zurbaran, [52].****ZURITA, 286.**

# *Streets Gothic Architecture in Spain*

The borrower must return this item on or before the last date stamped below. If another user places a recall for this item, the borrower will be notified of the need for an earlier return.

*Non-receipt of overdue notices does **not** exempt the borrower from overdue fines.*

**Harvard College Widener Library**  
**Cambridge, MA 02138      617-495-2413**



**Please handle with care.**  
Thank you for helping to preserve  
library collections at Harvard.



## MURRAY'S ENGLISH HANDBOOKS.

- HANDBOOK—LONDON AS IT IS.** Maps and Plans. 16mo.
- HANDBOOK—ENVIRONS OF LONDON**—Including 20 miles round the METROPOLIS. Two Volumes. Post 8vo. 21s.
- HANDBOOK—ENGLAND AND WALES.** Arranged alphabetically. Map. One Volume. Post 8vo. 12s.
- HANDBOOK—EASTERN COUNTIES**—CHELMSFORD, HARWICH, COLCHESTER, MALDON, CAMBRIDGE, ELY, NEWMARKET, BURY ST. EDMUNDS, IPSWICH, WOODBRIDGE, FELIXSTOWE, LOWESTOFT, NORWICH, YARMOUTH, CROMER, &c. Maps and Plans. Post 8vo. 12s.
- HANDBOOK—KENT**—CANTERBURY, DOVER, RAMSGATE, ROCHESTER, CHATHAM. Map and Plans. Post 8vo. 7s. 6d.
- HANDBOOK—SUSSEX**—BRIGHTON, CHICHESTER, WORTHING, HASTINGS, LEWES, ARUNDEL. Map and Plan. Post 8vo. 6s.
- HANDBOOK—SURREY AND HANTS**—KINGSTON, CROYDON, REIGATE, GUILDFORD, DORKING, BOXHILL, WINCHESTER, SOUTHAMPTON, NEW FOREST, PORTSMOUTH, AND THE ISLE OF WIGHT. Maps and Plans. Post 8vo. 10s.
- HANDBOOK—BERKS, BUCKS, AND OXON.**—WINDSOR, ETON, READING, AVLESBURY, HENLEY, OXFORD, BLENHEIM, AND THE THAMES. Map and Plans. Post 8vo.
- HANDBOOK—WILTS, DORSET, AND SOMERSET**—SALISBURY, CHIPPENHAM, WEYMOUTH, SHERBORNE, WELLS, BATH, BRISTOL, TAUNTON, &c. Map and Plans. Post 8vo. 12s.
- HANDBOOK—DEVON**—EXETER, ILFRACOMBE, LINTON, SIDMOUTH, DAWLISH, TEIGNMOUTH, PLYMOUTH, DEVONPORT, TORQUAY. Maps and Plans. Post 8vo. 7s. 6d.
- HANDBOOK—CORNWALL**—LAUNCESTON, PENZANCE, FALMOUTH, THE LIZARD, LAND'S END, &c. Maps and Plans. Post 8vo. 6s.
- HANDBOOK—GLOUCESTER, HEREFORD, AND WORCESTER**—CIRENCESTER, CHELTENHAM, STROUD, TEWKESBURY, LEOMINSTER, ROSS, MALVERN, KIDDERMINSTER, DUDLEY, BROMSGROVE, EVESHAM. Map and Plans. Post 8vo. 9s.
- HANDBOOK—NORTH WALES**—LLANGOLLEN, BANGOR, CARNARVON, BEAUMARIS, SNOWDON, LLANBERIS, DOLGELLY, CADER IDRIS, BETTWS-Y-COED, CONWAY, &c. Map. Post 8vo. 7s.
- HANDBOOK—SOUTH WALES**—MONMOUTH, LLANDAFF, MERTHYR, VALE OF NEATH, PEMBROKE, CARMARTHEN, TENBY, SWANSEA, AND THE WYE, &c. Map. Post 8vo. 7s.
- HANDBOOK—NORTHAMPTONSHIRE AND RUTLAND**—NORTHAMPTON, PETERBOROUGH, TOWCESTER, DAVENTRY, MARKET HARBOROUGH, KETTERING, WELLINGBOROUGH, THRAPSTON, STAMFORD, UPPINGHAM, OAKHAM, &c. Maps. Post 8vo. 7s. 6d.
- HANDBOOK—DERBY, NOTTS, LEICESTER, & STAFFORD**—MATLOCK, BAKEWELL, CHATSWORTH, THE PEAK, BUXTON, HARDWICK, DOVEDALE, ASHBORNE, SOUTHWELL, MANSFIELD, RETFORD, BURTON, BELVOIR, MELTON MOWBRAY, WOLVERHAMPTON, LICHFIELD, WALSALL, TAMWORTH. Maps and Plans. Post 8vo.
- HANDBOOK—SHROPSHIRE AND CHESHIRE**—SHREWSBURY, LUDLOW, PRIDGNORTH, OSWESTRY, CHESTER, CREWE, ALDERLEY, STOCKPORT, BIRKENHEAD. Maps and Plans. Post 8vo. 6s.

August, 1892.

[Continued.]

**HANDBOOK—LANCASHIRE—**WARRINGTON, BURY, MANCHESTER, LIVERPOOL, BURNLEY, CLITHEROE, BOLTON, BLACKBURN, WIGAN, PRESTON, ROCHDALE, LANCASTER, SOUTHPORT, BLACKPOOL, &c. Map. Post 8vo. 7s. 6d.

**HANDBOOK—YORKSHIRE—**DONCASTER, HULL, SELBY, BEVERLEY, SCARBOROUGH, WHITBY, HARROGATE, RIPON, LEEDS, WAKEFIELD, BRADFORD, HALIFAX, HUDDERSFIELD, SHEFFIELD, CRAVEN AND THE CAVES, WENSLEYDALE. Maps and Plans. Post 8vo. 12s.

**HANDBOOK — LINCOLNSHIRE —**GRANTHAM, LINCOLN, STAMFORD, SLEAFORD, SPALDING, GAINSBOROUGH, GRIMSBY, BOSTON. Maps and Plans. Post 8vo. 7s. 6d.

**HANDBOOK—DURHAM AND NORTHUMBERLAND—**NEWCASTLE, DARLINGTON, BISHOP AUCKLAND, STOCKTON, HARTLEPOOL, SUNDERLAND, SHIELDS, BERWICK, TYNEMOUTH, ALNWICK. Maps and Plans. Post 8vo. 10s.

**HANDBOOK—WESTMORLAND AND CUMBERLAND—**LANCASTER, FURNESS ABBEY, AMBLESIDE, KENDAL, WINDERMERE, CONISTON, KESWICK, GRASMERE, ULSWATER, CARLISLE, COCKERMOUTH, PENRITH, APPLEBY. Maps. Post 8vo. 7s. 6d.

### SCOTLAND.

**HANDBOOK—SCOTLAND—**EDINBURGH, MELROSE, ABBOTSFORD, GLASGOW, DUMFRIES, GALLOWAY, AYR, STIRLING, ARRAN, THE CLYDE, OBAN, INVERARY, LOCH LOMOND, LOCH KATRINE AND TROSACHS, CALEDONIAN CANAL, INVERNESS, PERTH, DUNDEE, ABERDEEN, BRAEMAR, SKYE, CAITHNESS, ROSS, AND SUTHERLAND. Maps and Plans. Post 8vo. 9s.

### IRELAND.

**HANDBOOK—IRELAND—**DUBLIN, BELFAST, DONEGAL, GALWAY, WEXFORD, CORK, LIMERICK, WATERFORD, KILLARNEY, GLENGARIFF, BANTRY. Maps and Plans. Post 8vo. 10s.

*[In Preparation.]*

**HANDBOOK—HERTS, BEDS, AND HUNTINGDON.** Map. Post 8vo.

**HANDBOOK—WARWICKSHIRE.** Map. Post 8vo.

### ENGLISH CATHEDRALS.

**HANDBOOK — SOUTHERN CATHEDRALS —**WINCHESTER, SALISBURY, EXETER, WELLS, ROCHESTER, CANTERBURY, CHICHESTER, AND ST. ALBANS. With 130 Illustrations. 2 vols. Crown 8vo. 30s.

\*.\* ST. ALBANS may be had separately. 6s.

**HANDBOOK—EASTERN CATHEDRALS—**OXFORD, PETERBOROUGH, ELY, NORWICH, AND LINCOLN. With 90 Illustrations. Crown 8vo. 21s.

**HANDBOOK—WESTERN CATHEDRALS—**BRISTOL, GLOUCESTER, HERTFORD, WORCESTER, AND LICHFIELD. With 50 Illustrations. Crown 8vo. 16s.

**HANDBOOK—NORTHERN CATHEDRALS—**YORK, RIPON, DURHAM, CARLISLE, CHESTER, AND MANCHESTER. With 60 Illustrations. Crown 8vo. 2 vols. 21s.

**HANDBOOK—WELSH CATHEDRALS—**LLANDAFF, ST. DAVID'S, BANGOR, AND ST. ASAPH'S. With Illustrations. Crown 8vo. 15s.

**HANDBOOK—ST. PAUL'S CATHEDRAL.** Woodcuts. Crown 8vo. 10s. 6d.

JOHN MURRAY, ALBEMARLE STREET.

August, 1892.



